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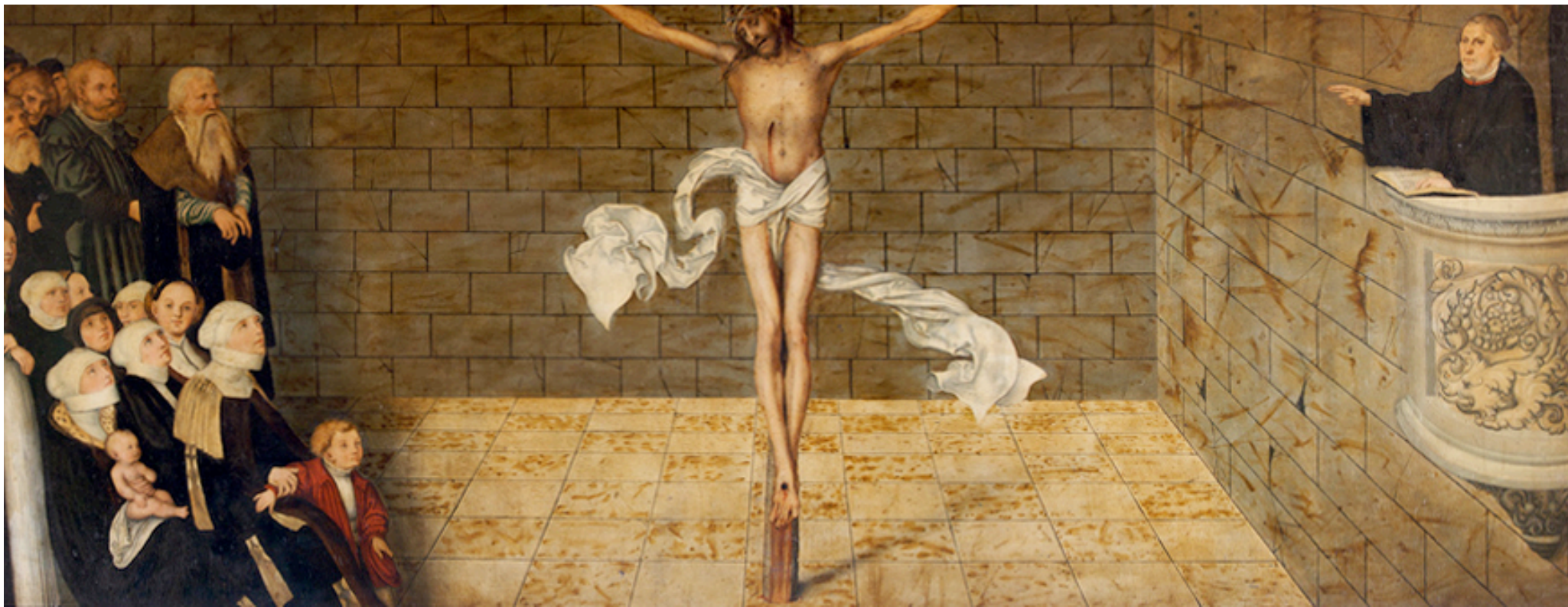
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THE PICTORIAL BIBLE III & THE AURAL BIBLE II

The Bible in Translation

John Harvey

To the memory of
Stephen Chilton (1975–2014) and Martin Herbert (1957–2014)

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1547

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THE PICTORIAL BIBLE III & THE AURAL BIBLE II

The Bible in Translation

John Harvey



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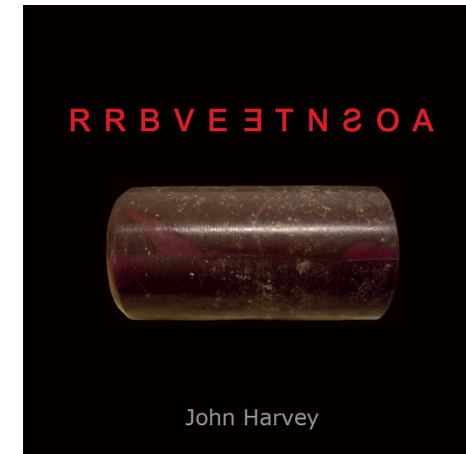
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John Harvey (Professor of Art, School of Art, University of Wales, Aberystwyth, Wales, UK)

Introduction: The Pictorial Bible & The Aural Bible Series

The Pictorial Bible series represents a coming together of two faculties (believing and seeing); two cultures (the Bible and visuality); and two disciplines, principally (biblical studies and art practice). Within the network of these interactions, the works are concerned with visualising biblical texts with reference to a tradition – espoused by Judaism and aniconic movements within Christianity – that is predicated upon the illegitimacy of pictorialising spiritual concepts and scriptural stories and events, and which instead turned the word of God and the tenets of belief into ‘images’.¹

The Bible in Translation is the third project in *The Pictorial Bible* series (following *Settings of the Psalms*, 2000 and *Seal up the Vision and Prophecy*, 2007) and the second project in *The Aural Bible* series (following *R R B V E Ǝ T N Ɔ O A*, 2015)^{1,2} The project investigates ways in which texts from, commentaries upon, and cultural articulations of, the Judaeo-Christian Bible can be transformed into visual and aural representations. The printed, spoken, and heard word is subjected to a hermeneutical process that deploys systems of codification, excision, and redaction, and techniques of collage, superimposition, and abstraction. By these means, the source material yields significances, connections, and resonances that are not ordinarily evident. The objective is to produce, what Mia Mochizuki has termed (with reference to seventeenth-century Netherlandish tradition of Protestant word-based decoration) an ‘anti-image’: one that is shaped and delimited as much by Judaeo-Christianity’s theology of God’s invisibility, aniconicism, and the exigencies of scripture (as understood by Calvinist exegesis)



1

CD Cover: *R R B V E Ǝ T N Ɔ O A*

2015

14-part sound work

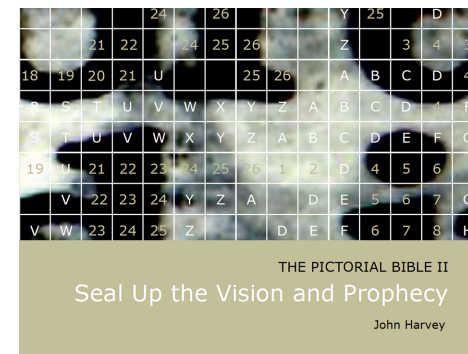
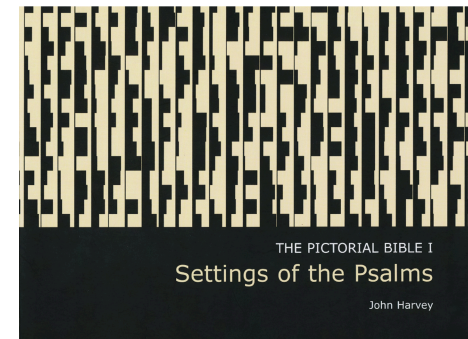
National Screen and Sound Archive
of Wales

as by formal and abstract visual values.³ Thus, in keeping with the Protestant principle of the primacy of Scripture, the biblical texts serve as the *terminus a quo* for the visual and aural artefacts.

The research has been conducted through a series of experiments (in the sense of being both innovative acts and tests) designed to interrelate: a) text and image; b) text and sound; and c) text, image, and sound:

- a) The visual artefacts (paintings, drawings, collages, and digital images) extend strategies that were previously undertaken in *The Pictorial Bible I and II* to: abstractly codify letters and words from the Bible; adapt pages from printed Bibles as the basis of images; and engage, constructively, with the Judaeo-Christian restriction on representation ². The new works are based upon not only the Hebrew source text and English translations of the Old Testament (or Hebrew Bible) but also the Greek, Latin, and Hebrew translations of the New Testament.
- b) The audio artefacts: are, similarly, derived from a systematization of the biblical texts; engage with the historical and contemporary culture of Protestantism; use 'found sounds' (for example, recordings of preaching and readings from the scriptures) as the basis of composition; and serve as either an audio analogue of the visual artefacts or an ambient context for the visual artefacts.
- c) The interrelationship of text, image, and sound is established by way of a chain of responsive connections, whereby the image transfigures the text, and the sound transfigures either or both the image and the biblical text. It is also achieved by exhibiting visual, textual, and audio artefacts together in exhibition and performance contexts.

The decisions to, for the first time, include a dimension of performance in my practice is motivated by a personal dissatisfaction with exhibiting. Ordinarily, visual artists (whose work is



²

Covers: *The Pictorial Bible I & II*

2000 & 2007

National Library of Wales,
Aberystwyth &
School of Art, Aberystwyth

not performative by nature) have too little opportunity for meaningful contact with their audience. My aim is to provide a context for them and myself to exchange perceptions and ideas, responsively and responsibly. To this end, the work is also shown and heard at public and academic lectures and seminars. (The first two projects in *The Pictorial Bible* series were also promoted by these means.)

The visual and aural works are presented within two contexts. One is religious: churches, chapels, and academic conferences on biblical, spiritual, or ecclesiastical themes, so that religionists (who might not otherwise venture into a contemporary art gallery) can engage them. I also want to introduce the work to those who may not have any association with religion, by placing it within an art gallery. The two settings illicit contrasting responses on the part of the percipient or audient.

In, for example, a church, one's contemplation (whether religious or aesthetic) of an artwork may be affected by a combination of other artworks, the architectural surroundings and acoustics, ecclesiastical furnishings, the sound of music, prayer, and preaching, the presence of worshippers and visitors, the smell of incense, and the ambient temperature. (I explored the influence of the ecclesiastical context on the presentation and reception of my *Works from The Pictorial Bible Series*, held at Wesley's Chapel and Museum of Methodism, London in 2007 ³. Contemporary art galleries, for their part, have comparatively fewer fittings and functions to either distract from, or compliment, an encounter with the work.

The overarching ambition of the project is, therefore, to integrate the textual, visual, and audible (as well as the intellectual, spiritual, and emotional) into an aesthetic and cohesive whole.



3

*Wesley's Chapel and Museum of
Methodism*

2007

London

The Pictorial Bible III: The Bible in Translation

Prevenient: My Mother's New Testament

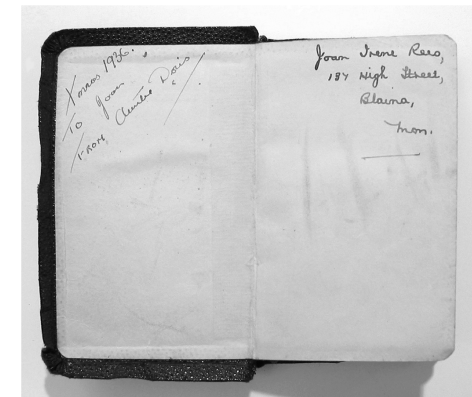
My mother's New Testament was the first Bible that I ever opened ⁴. The book was licensed in Edinburgh in April 1936. It was printed by the Collins' clear-type press in a quadragesimo-octavo format and set in a minion font. The text is printed using letterpress on so-called 'Bible paper' or India paper (a derivative of Chinese paper), which was also used for printing engravings and woodcuts. The flyleaf also bears the residual marks of a partially erased drawing in red crayon made by a six year old for whom an expanse of empty paper proved too tempting. The Bible always invites visual embellishment.

Bible Studies

Bible Studies is an open-ended and occasional series of interventions with the Bible as printed text **Plates 1–7**. They take the form, variously, of edits, excisions, occlusions, redactions, disorderings, and embellishments undertaken in order to articulate an idea that is embedded in a verse or a word. In one sense, the process is an act of illumination (in the sense of both an elucidation and decoration), wherein the imagery seeps into the text, rather than remains on the margins, and the printed text and the layout of the page is as much a part of the artwork as any disruption of, or addition to, it on my part.

Image & Superscription

The series refers to the *titulus* (inscription) – a panel that was affixed to the cross above Christ's head at the crucifixion **Plates 8–11**. The artefact, which is mentioned in all four gospels, is inscribed with a text in three languages – Hebrew, Greek, and Latin – that variously proclaim:



4

Prevenient: My Mother's New Testament

1936/1965/2014

London & New York: Collins' Clear-Type Press

Authorised Version

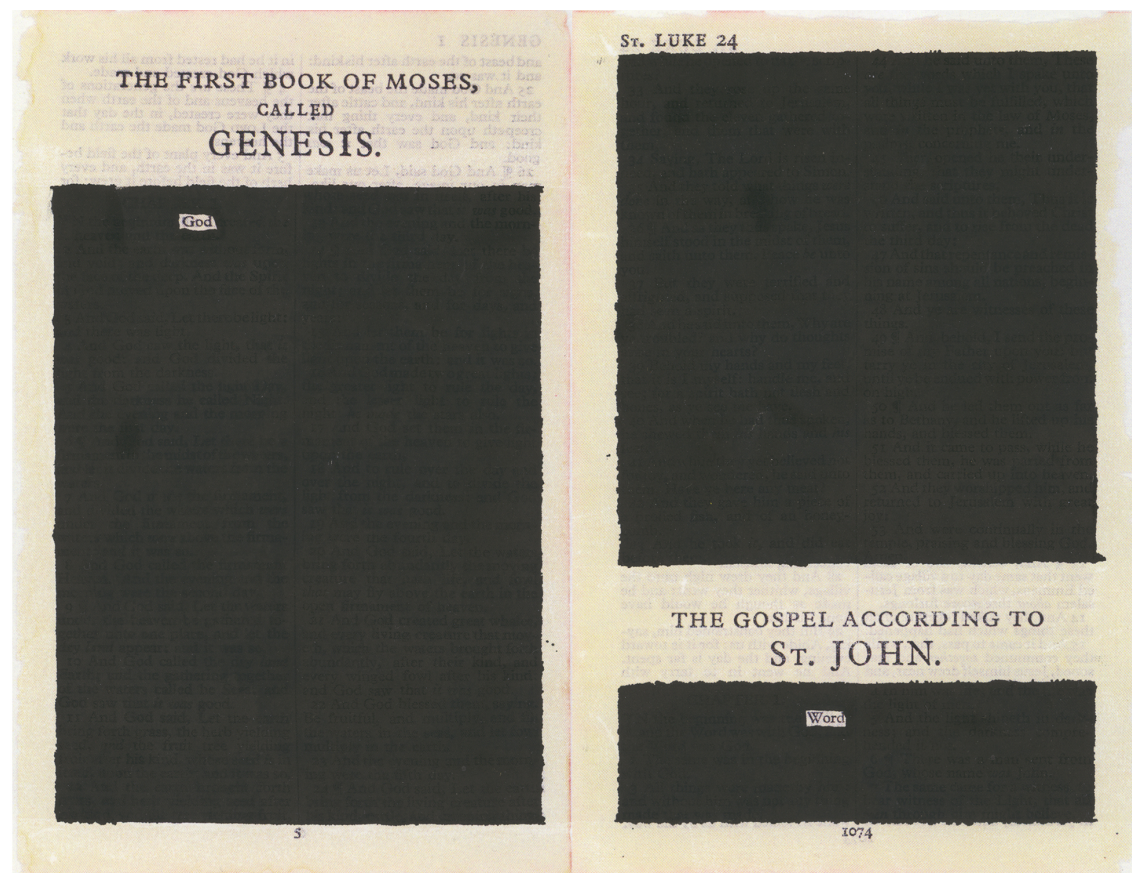


Plate 1

Bible Studies: God/Word
(Gen. 1.1-24; Jn 1.1-7)

2013

letterpress ink and carbon powder
toner on paper

18.9 × 24

Authorised Version

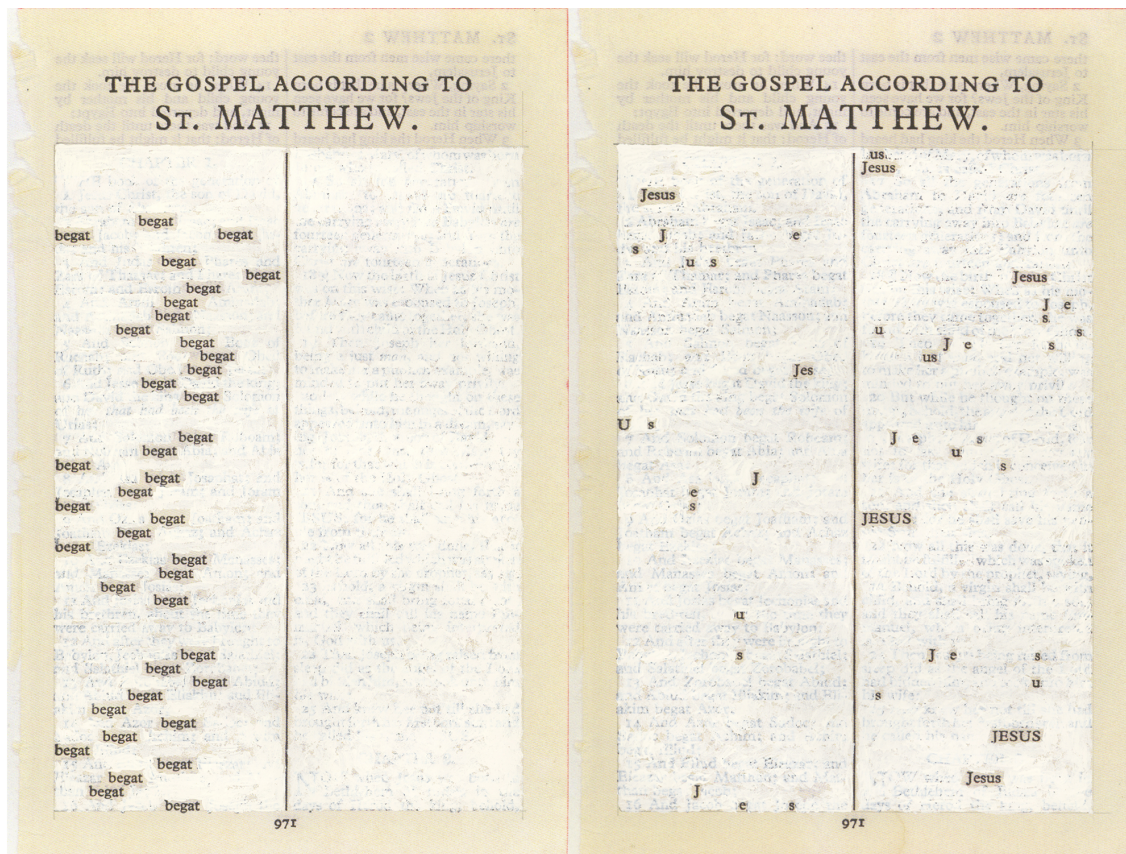


Plate 2

Bible Studies: Begat/Jesus
(Matt.1.1–2.1)

2013

gouache and carbon powder
toner on paper

21.8 × 29.2

Authorised Version

God's care over his vineyard

out of his place to punish the inhabitants of the earth for their iniquity: the earth also shall despoil her blood, and shall no more cause her slain.

CHAPTER 27

1 **I**n that day the Lord with his sword and great and strong sword shall punish Levathan the piercing serpent, and he shall slay the dragon that is in the sea.

2 **I**n that day sing ye unto the Lord a new song, ye into heavy

3 **I**n the Lord do keep it, I will water it every moment: lest any hurt it, I will keep it night and day.

4 **I**n that day I will keep it night and day, I will keep it night and day.

5 **I**n that day I will keep it night and day, I will keep it night and day.

6 **I**n that day I will keep it night and day, I will keep it night and day.

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43 **I**n that day I will keep it night and day, I will keep it night and day.

44 **I**n that day I will keep it night and day, I will keep it night and day.

ISAIAH 27, 28

unto the stream of Egypt, and ye shall be gathered one by one, O ye children of Israel.

13 And it shall come to pass in that day, that the great trumpet shall be blown, and they shall come which were ready to perish in the land of Assyria, and the outcasts in the land of Egypt, and shall worship the Lord in the holy mount at Jerusalem.

CHAPTER 28

Woe to the crown of pride, to the drunkards of Ephraim, whose glorious beauty is a fading flower, which are on the head of the fat valleys of them that are overcome with wine.

2 Behold, the Lord hath a mighty and strong one, which as a tempest of hail and a destroying storm, as a flood of mighty waters overflowing, shall sweep down to the earth with error.

3 The crown of pride, the drunkenness of Ephraim, shall be trodden under feet.

4 And the glorious beauty, which is on the head of the fat valley, shall be a fading flower, and as the hasty fruit before the summer, which when she that looketh upon it seeth, while it is yet in his hand he catcheth up.

5 Yea, that day shall the horn of glory be for a crown of glory, and for a diadem of beauty, unto the residue of his people.

6 And for a spirit of judgment to him that sitteth in judgment, and for strength to her that turneth the battle to the gate.

7 But they also have erred through wine, and through strong drink, they are out of the way, the priest and the prophet have erred through wine, they are out of the way through strong drink, they are in vision, they stumble in judgment.

8 For all tables are full of vomit and filthiness, so that there is no place clean.

9 Whom shall he teach knowledge, and whom shall he make to understand doctrine? them that are weaned from the milk, and drawn from the breasts.

10 For ye have despised his word, ye have despised his voice, ye have despised his word, ye have despised his voice, ye have despised his word, ye have despised his voice.

11 Therefore shall ye be despised, ye shall be despised, ye shall be despised, ye shall be despised, ye shall be despised, ye shall be despised.

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45 Therefore shall ye be despised, ye shall be despised, ye shall be despised, ye shall be despised, ye shall be despised, ye shall be despised.

ISAIAH 29

11 **F**or with stammering lips and another tongue will he speak to this people.

12 **T**o whom he said, This is the rest wherewith ye may cause the weary to rest; and this is the refreshing; yet they would not hear.

13 **B**ut the word of the Lord was unto them precept upon precept, line upon line, line upon line; here a little, and there a little, that they might go, and fall backward, and be broken, and snared, and taken.

14 **W**herefore hear the word of the Lord, ye scornful men, that rule this people, which is in Jerusalem.

15 **B**ecause ye have said, We have made a covenant with death, and with hell are we at agreement; when the overflowing scourge shall pass through, it shall not come unto us, for we have made lies our refuge, and under falsehood have we hid ourselves.

16 **T**herefore thus saith the Lord God, Behold, I lay in Zion for a foundation a stone, a tried stone, a precious corner stone, a sure foundation: he that believeth shall not make haste.

17 **J**udgment also will I lay to the line, and righteousness to the plummet; and the hail shall sweep away the refuge of lies, and the waters shall overflow the hiding place.

18 **A**nd your covenant with death shall be disannulled, and your agreement with hell shall not stand, when the overflowing scourge shall pass through, then ye shall be trodden down by it.

19 **F**rom the time that it shall be said, I will arise, I will arise, I will arise, I will arise, I will arise, I will arise.

20 **F**or the bed is shorter than that a man can stretch himself on it, and the covering narrower than that he can wrap himself in it.

21 **F**or the Lord shall rise up as in mount Perazim, he shall be wroth as in the valley of Gibeon, that he may do his work, his strange work, and bring to pass his act, his strange act.

22 **N**ow therefore have ye not made, lest your hands be made strong, for I have heard from the Lord.

Judgment on Jerusalem

God of hosts a consumption, even determined upon the whole earth.

23 **G**ive ye ear, and hear my voice; hearken, and hear my speech.

24 **D**oth the plowman plow all day to sow? doth he open and break the clods of his ground?

25 **W**hen he hath made plain the face thereof, doth he not sow? doth he not tread the furrows, and cast the gummin, and cast in the principal wheat and the appointed barley and the rie in their place?

26 **F**or his God doth instruct him to discretion, and doth teach him as a cunning man.

27 **F**or the fitches are not threshed with a threshing instrument, neither is a cart wheel turned about upon the cummin; but the flax is threshed out with a staff, and the cummin with a rod.

28 **A**ssad.com is bruised, because he will not ever be threshing it, nor break it over the wheel of his cart, nor bruise it with his horseman.

29 **T**he eleventh part shall be for the Lord of hosts, which is wonderful counsel, and excellent in working.

CHAPTER 29

Woe to Ariel, to Ariel, the city where David dwelleth: add ye year to year, let them kill sacrifices.

2 **Y**et I will distress Ariel, and there shall be heaviness and sorrow, and it shall be unto me as Ariel.

3 **A**nd I will camp against the round about, and will lay siege against thee with a mount, and I will raise forts against thee.

4 **A**nd thou shalt be brought down, and shalt speak out of the ground, and thy speech shall be low out of the dust, and thy voice shall be as of one that hath a familiar spirit, out of the ground, and thy speech shall whisper out of the dust.

5 **M**oreover the multitude of thy strangers shall be like small dust, and the multitude of the terrible ones shall be as chaff that passeth away: yea, it shall be at an instant suddenly.

6 **T**hou shalt be visited of the Lord of hosts with thunder, and with earthquake, and great noise, with storm and tempest, and the flame of devouring fire.

7 **A**nd the multitude of all the nations that fight against Ariel, even all that fight against Jerusalem,

Plate 3

Bible Studies: Line Upon Line, Line Upon Line

(Isa. 26.21-29.7)

2014

carbon powder toner on paper

17 x 20.5

Authorised Version

Bible Studies: Rivers
(Gen. 1.26–2.19)

carbon powder toner on paper

Authorised Version

THE ACT 3

they were prcked the r heart,
a d a d u to Peter a d to the re t
of th apo tie, Me a d brethre,
what hall we do?

38 The Peter a d u to them,
Repe t, a d be bapt zed every o e
of you the ame of Je u Chr t
for the rem o of , a d ye
hall rece ve the g ft of the Holy
Gho t.

39 For the prom e u to you,
a d to your ch idre , a d to all that
are afar off, eve a ma y a the
Lord our God hall call.

40 A d w th ma y other word
d d he t t f y and exhort, ay g,
ave your elve from th u to-
ward generat o .

41 ¶ The they that gladly re-
ce ved h word were bapt zed; a d
the ame day there were added u
to them about three thou a d oul .

42 And they co t ued stedfa tly
the apo tie ' doctr e a d fellow-
sh p, a d break g of bread, a d
i prayer .

43 A d fear came upo every oul:
a d ma y wo der a d g were
do e by the apo tie .

44 A d all that bel eved were to-
gether, a d had all th g commo ;
45 A d old the t po e o a d
good, a d parted them to all me ,
a every ma had eed .

46 A d they, cont u g da ly
with one accord the temple, a d
break g bread from hou e to
hou e, d d eat the r meat w th
glad e a d gle e of heart,

47 Pra g God, a d hav g fa-
vour w th all the people. A d the
Lord added to the church da ly
uch a should beaved.

CHAPTER 3

OW Peter a d Joh we t up
together to the temple at
the hour of prayer, be g the th
hour.

2 A d a certa ma lame from h
mother' womb wa carr ed, whom
they la d da ly at the gate of the
temple wh ch called Beauful, to
a k alm of them that e tered to
the temple;

3 Who see g Peter a d Joh a-
bout to go to the temple a ked an
alm .

4 A d Peter, fa te g h eye
upo h m w th Joh , a d, Look o
us.

5 A d he gave heed u to them,

The lame ma healed

expect g to rece ve ometh g of
them.

6 The Peter a d, lver a d gold
have o e; but uch a have
g ve thee: the ame of Je u
Chr tof azareth r e up a d walk.

7 A d he took h m by the r ght
ha d, a d lfted h m up; a d m-
med ately h feet a d a cle bo e
rece ved tre gth.

8 A d he leap g up tood, a d
walked, a d e tered w th them to
the temple, walk g, a d leap g,
a d pra g God.

9 A d all the people aw h m
walk g a d pra g God:

10 A d they k ew that t wa he
wh ch at for alm at the Beauful
gate of the temple; a d they were
fll w th wo der a d amazem t
at that wh ch had happe d u to
h m.

11 And a the lame ma wh ch
wa healed held Peter a d Joh , all
the people ra together u to them
the porch that called olo-
mo , greatly wo der g.

12 ¶ And whe Peter aw t, he
a wered u to the people, Ye me
of rael, why marvel ye at th ? or
why look ye o ear e tly o u , a
though by our ow power or hol-
e we had made th ma to
walk?

13 The God of Abraham, a d
of aac, a d of Jacob, the God of
our father, hath glorfied h o
Je u; whom ye delivered up,
a d de ed h m the prese ce of
P late, whe he was determ ed to
let h m go.

14 But ye de ed the Holy O e
a d the Ju t, a d de red a mur-
derer to be gra ted u to you;

15 A d k lled the Pr ce of l fe,
whom God hath ra ed from the
dead; whereof we are w t e .

16 A d h name through fa th
h ame hath made th ma
tro g, whom ye see a d k ow:
yea, the fa th wh ch s by h m hath
g ve h m th perfect sou d ess
the prese ce of you all.

17 A d ow, brethre , I wot that
through gnora ce ye d d t, a d d
al o our ruler .

18 But tho e th g , wh ch God
before had hewed by the mouth of
all h s prophets, that Chr t should
unfer, he hath o fulfilled.

19 ¶ Repe t ve therefore, a d be
co verted, that your may be

1010

Peter a d Joh are mpr o ed

blotted out, whe the t me of re-
fresh g hall come from the pre-
ence of the Lord;

20 A d he hall e d Je u Chr t,
wh ch beforewa preached u toyou:

21 Whom the heave must rece ve
u t l the t me of re t tut o of all
th g , wh ch God hath poke by
the mouth of all h holy prophet
ce the world bega .

22 For Mo e truly a d u to the
father, A prophet hall the Lord
your God ra e up u to you of your
brethren, l ke u to me; h m hall
ye hear all th g what oever he
hall ay u to you.

23 And t hall come to pa , that
every oul, wh ch wll ot hear that
prophet, hall be de troyed from
amo g the people.

24 Yea, a d all the prophet from
amuel a d tho e that follow after,
a ma y a have poke , have l ke-
w e foretold of the e day .

25 Ye are the ch idre of the pro-
phet , a d of the cove a t wh ch
God made w th our father . ay-
g u to Abraham, A d thy eed
hall all the k dred of the earth
be ble ed.

26 U to you f r t God, hav g
ra ed up h on Je u , e t h m
to ble you, tur g away every
one of you from h quite .

CHAPTER 4

AND a they pake u to the peo-
ple, the pr e t, a d the capta
of the temple, a d the adducee ,
came upo them.

2 Be ggr eved that they taught the
people, and preached through Je u
the re urrect o from the dead.

3 A d they la d ha d o them,
a d put them hold u to the ext
day: for t wa ow eve t de .

4 Howbe t ma y of them wh ch
heard the word bel eved; a d the
umber of the me wa about fve
thou and.

5 ¶ And t came to pa o the
morrow, that the r ruler , a d el-
der, a d cr be .

6 A d a the h gh pr e t, a d
Ca apha , a d Joh , a d Alex-
ander, a d a ma y a were of the
k dred of the h gh pr e t, were
gathered together at Jeru alem.

7 A d whe they had et them
the m d t, they a ked, By what
power, or by what ame, have ye
do e th ?

1011

THE ACT 4

8 The Peter, fll w th the Holy
Ghost, a d u to them, Ye ruler of
the people, a d elder of rael,

9 If we th day be exam ed of
the good deed do e to the mpote t
ma , by what mea he made
whole;

10 Be t k own u to you all, and
to all the people of rael, that by
the ame of Je u Chr t of aza-
reth, whom ye cruc fed, whom
God ra ed from the dead, one by
h m doth th ma ta d here be-
fore you whole.

11 Th the to e wh ch wa et
at ougth of you bulder , wh ch
become the head of the cor er.

12 e ther there salvat o
a y other: for there o e other
ame under heave g ve amo g
me , whereby we mut beaved.

13 ¶ ow whe they aw the bold-
e of Peter a d Joh , a d per-
ce ved that they were u lear ed
a d g ora t me , they marvelled;
a d they took k owledge of them,
that they had bee w th Je u .

14 A d behold g the ma wh ch
was healed stand g w th them,
they could say oth g aga t t.

15 But whe they had comma d-
ed them to go a de out of the
cou c l, they coferred amo g
them elve .

16 ay g, What hall we do to
the eme ? for that deed a otale
m racle hath bee do e by them
man fe t to all them that dwell n
Jeru alem; and we ca ot de y t.

17 But that t pread o further
amo g the people, let us tra tly
threaten them, that they peak
he ceforth to no ma th ame.

18 A d they called them, a d
comma ded them ot to peak
at all or teach the ame of
Je u .

19 But Peter a d Joh a wered
a d a d u to them, Whether t be
r ght the g ft of God to hearke
u to you more tha u to God,
judge ve.

20 For we ca ot but peak the
th g wh ch we have see a d
heard.

21 So whe they had further
threatened them, they let them go,
f d g oth g how they m ght
pu sh them, because of the peo-
ple: for all me glorfied God for
that wh ch was do e.

22 For the ma wa above forty

Plate 5

Bible Studies: Justified (Sins Removed)
(Acts 2.37-4.22)

2013

carbon powder toner on paper

18.5 × 23.6

Authorised Version

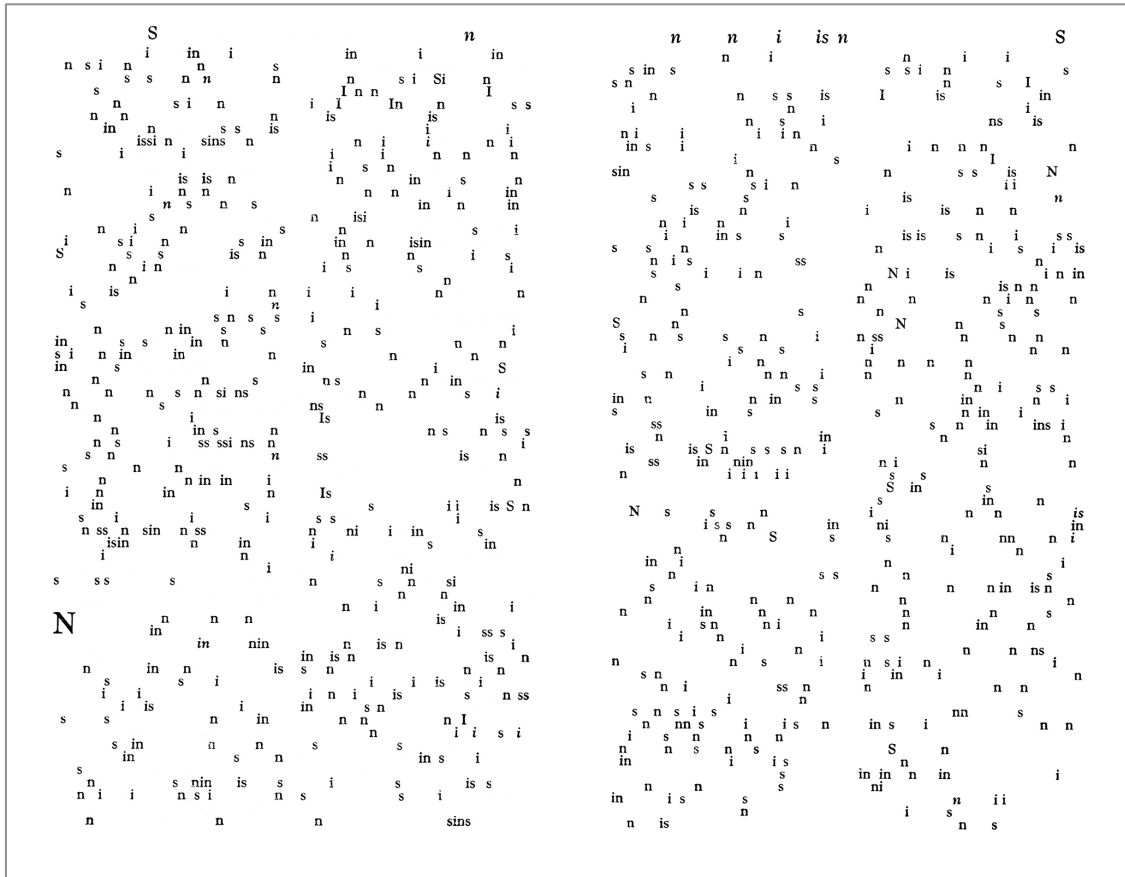


Plate 6

Bible Studies: Justified (Removed Sins)
(Acts 2.37–4.22)

2013

carbon powder toner on paper

18.5 × 23.6

Authorised Version

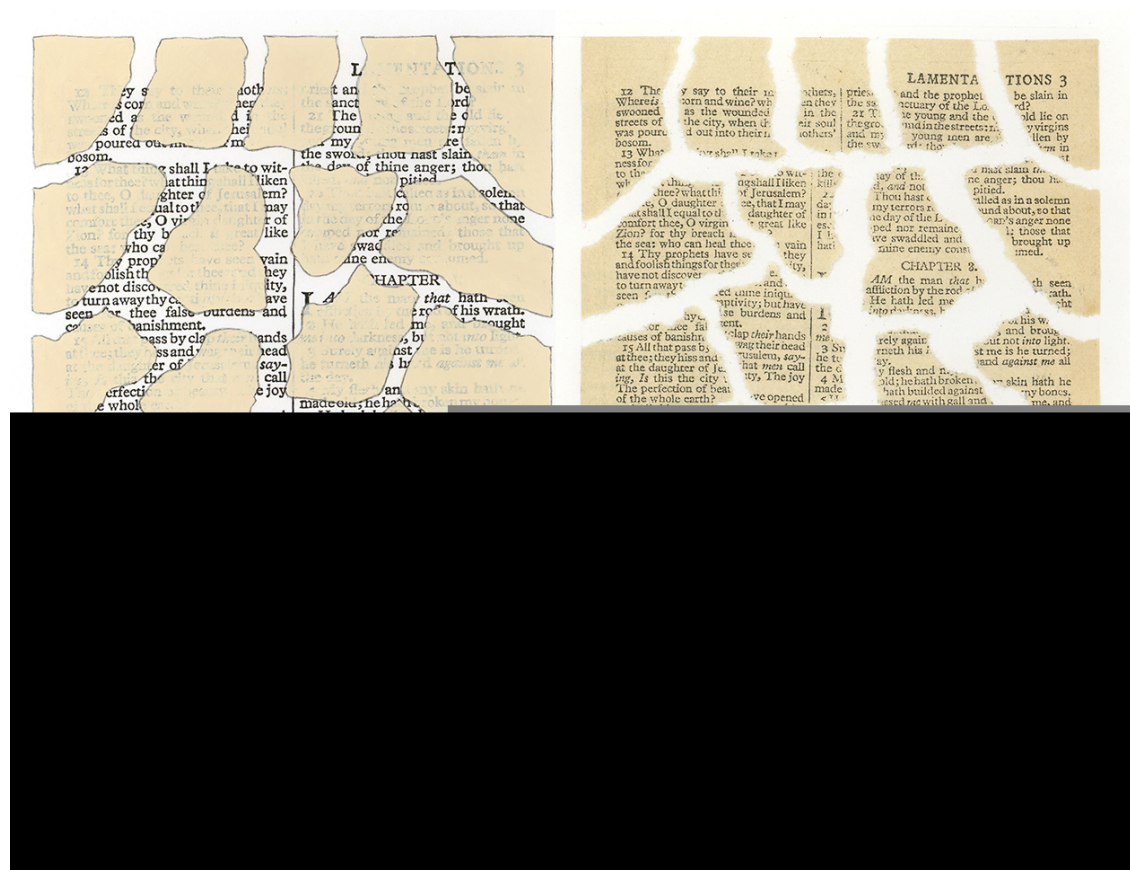


Plate 7

*Bible Studies: Lamentations ('He Hath
... Pulled Me to Pieces')
(Lam. 3.11)*

2007

carbon powder toner, pencil
& gouache on paper

15.8 x 20.7

Authorised Version



Plate 8

Image & Superscription: Matthew
(Matt. 27.37)

2012/14

water-based emulsion on board

30 × 65

Greek, Hebrew, Latin Vulgate

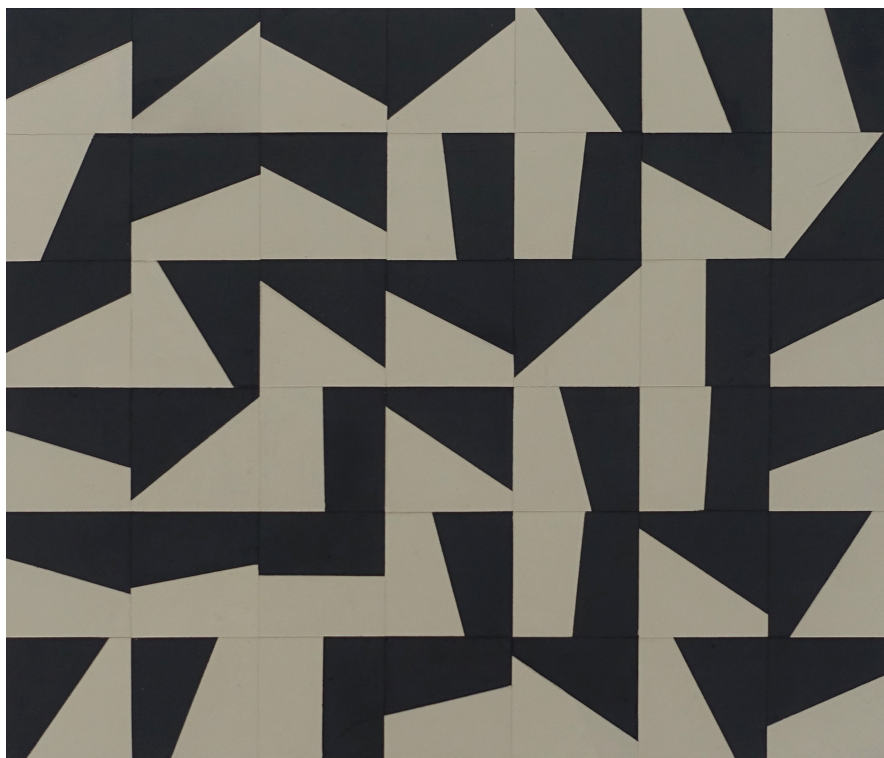


Plate 8

Image & Superscription: Mark
(Mk 15.26)

2012/14

water-based emulsion on board

30 × 35

Greek, Hebrew, Latin Vulgate



Plate 10

Image & Superscription: Luke
(Lk. 23.38)

2012/14

water-based emulsion on board

30 × 45

Greek, Hebrew, Latin Vulgate



Plate 11

Image & Superscription: John
(Jn 19.19)

2012/14

water-based emulsion on board

40 × 50

Greek, Hebrew, Latin Vulgate

'The is the King of the Jews' (Matt. 27.37), 'The King of the Jews' (Mk 15.26), 'This is the King of the Jew' (Lk 23.38), and 'Jesus of Nazareth, King of the Jews' (Jn 19.19–20). In the artworks, the text of each verse is poured into a regular grid in the order of the languages mentioned in the gospel accounts 5. The encoding for the letters is informed by the concept of a sundial. In the gospels, the events leading up to the crucifixion, and the event and its concomitant circumstances, are measured in time. For example:

Now from the sixth hour there was darkness over the land unto the ninth hour. And about the ninth hour Jesus cried with a loud voice Eli, Eli, lama sabbachthani? that is to say, My God, my God, why hast thou forsaken me? (Matt. 27.45–6).

ο	β	α	σ	ι	λ	ε
υ	ς	τ	ω	ν	ι	ο
υ	δ	α	ι	ω	ν	ρ
ε	χ	ι	ν	δ	α	ε
ο	ρ	ν	μ	σ	ι	τ
ι	η	ι	η	γ	λ	μ

5

Image & Superscription: Mark
Greek, Latin Vulgate, and
Hebrew formation

The artwork's system follows the logic of a clock, or specifically a sundial. The dial, which is set within each square of the grid, is subdivided into as many parts as there are letters each the language: Hebrew (22 divisions), Greek (24 divisions), and Latin (26 divisions). Each letter is mapped onto its corresponding position. For instance, the first letter of each alphabet is set at 12 o'clock, the second, around 1 o'clock, and so forth. The portion of the clock behind the timeline is rendered in black and the portion in front of the line, white (evoking the play of shadow and light on the plane of the dial). The resultant shapes fortuitously resemble thorns, which, in view of the subject matter of the artworks, and the position of the original plaque (above Christ's head), is entirely apposite.

Intercessions

Intercessions comprises 64 'prayer words' derived from the *Book of Common Prayer* (1662) 5. They arranged into four sets of 16 words that are made visible on LED monitors Plate 12. The words combine randomly in a variety of chance configurations (like the tumblers on a one-armed bandit), continuously auto-generating prayer requests of more or less syntactical integrity and semantic sense. There are 65,536 possible permutations.

SEQUENCE 1	SEQUENCE 2	SEQUENCE 3	SEQUENCE 4
CARRY	TO	SOMEONE'S	DARKNESS
REMEMBER	TOGETHER	OUR	END
PRAY	OUT	WHICH	LIFE
BLESS	WHAT	THE	BURDEN
WATCH	UPON	THEIR	FAMILY
GIVE	OVER	WHOSE	HEAVEN
HELP	BY	EACH	REST
OPEN	OF	ITS	AMEN
LISTEN	AT	ANY	MIND
KEEP	IN	EVERYONE'S	SOUL
TRUST	WHEN	MY	OBDIANCE
VISIT	AS	YOUR	PEACE
TELL	FROM	THIS	FRIEND
MAKE	FOR	THAT	HEART
SAVE	WITH	HIS	EARTH
HEAL	LIKE	HER	GOD

Trust in Thy Word

The painting renders only one of the 121 words that make up the Authorised Version setting of the sixth section (וַיִּבְרַח) of Psalm 119. As such, the work consists almost entirely of rendered 'passive' cells. The objective was to visualise 'trust', which occurs once only in this section, and occupies the 30th square in an 11 by 11 grid. The five 'active' intervals corresponding to the letters TRUST merge into one. This is because the letters making up the word – RSTU – are consecutive in the alphabet. In the midst of the overall whiteness of the picture, the word is almost invisible. Similarly, in the realm of faith, the object of trust, like that of hope, is unseen Plate 13.

Chi Rho (Christogram)

This is an early Christian monogram that abbreviates the name of Jesus Christ. It is, thus, an abstraction; one that superimposes the two Greek letters X (*chi*) and P (*rho*). The artwork is divided into 24 vertical sections corresponding the number of letters in the Greek alphabet. Only sections 17 and 22 (corresponding to the 17th (*rho*) and 22nd (*chi*) letters are in-filled Plate 14.

5

Intercessions: word sequences
2011/14



Plate 12

Intercessions

2011/14

digital medium and LED screens



Plate 13

Trust in Thy Word
(Ps. 119.41–8)

2014

water-based emulsion on board

30 × 30

Authorised Version

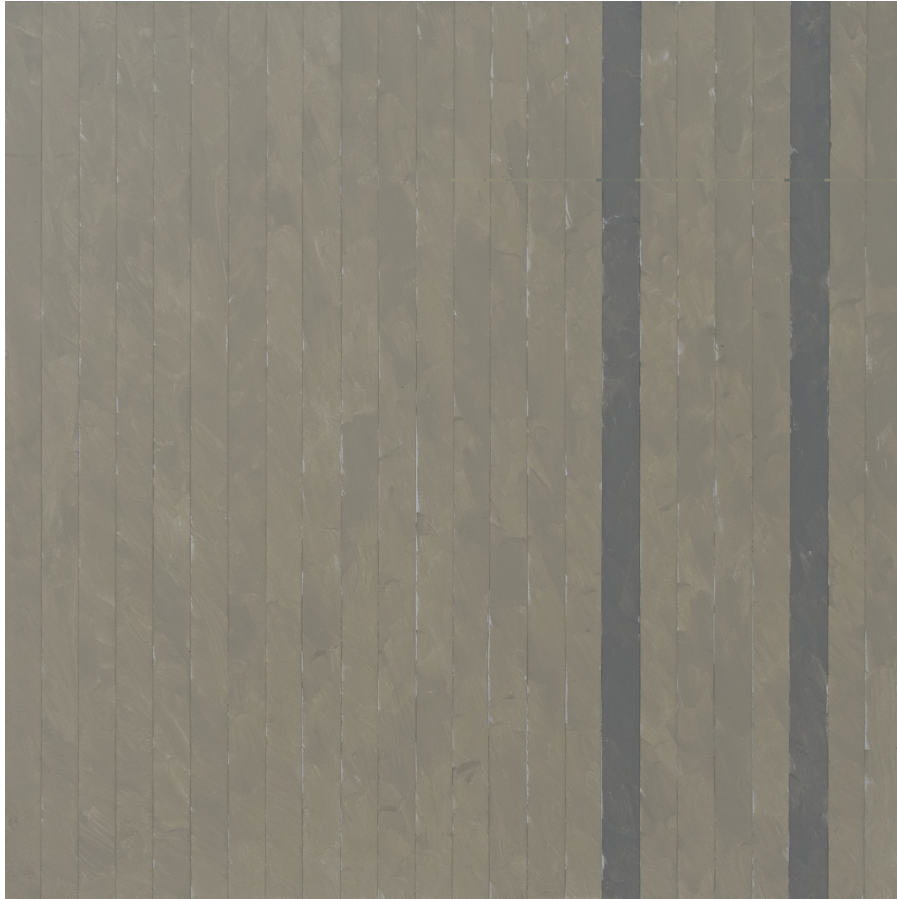


Plate 14

Chi Rho (*Christogram*)

2014

water-based emulsion on board

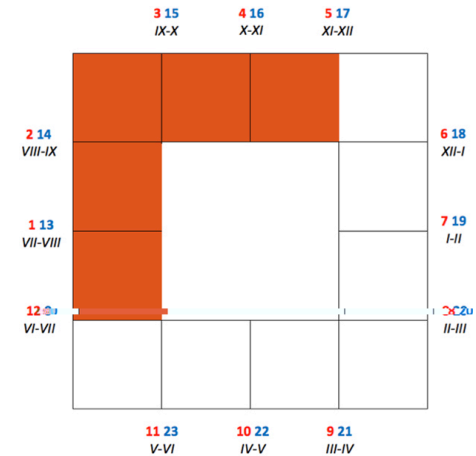
45 × 45

Greek

Preaching = Painting

The artwork is a response to the apostle Paul's admonition: 'O Foolish Galatians, who hath bewitched you, that ye should not obey the truth, before whose eyes Jesus Christ hath been evidently set forth, crucified among you?' (Gal. 3.1) **Plate 15**. The Galatians had disobeyed the truth in defiance of the vivid description Paul had given them of Christ through his ministry. Martin Luther's (1483–1546) commentary draws out the pictorial analogy. It is, he writes 'as if Paul were to say: "No painter could as vividly draw Christ by his colours, as I have painted him by my preaching."'

This is a unique biblical example of the principle addressed in the text: specifically, the preaching of Christ crucified depicted as an image and the image, as a text. The problem is that of harmonizing the biblical text, the concept of preaching, and the image of the crucifixion in an image, while maintaining the principle on non-representation. A figurative solution to the problem was painted by Lucas Cranach the Elder (1472–1553) in 1547 (front cover). It portrays Luther as preacher, on the predella of the Reformation altarpiece in the Church of St. Marien, Wittenberg. It is not known whether Cranach had the Galatians text or Luther's commentary upon it in mind. But the artist's rendering expresses the spirit of both. Cranach depicts the gathered assembly on the left. Luther, situated on the right, is shown preaching. He does so, not by speaking (his mouth is closed) but, rather, by pointing to the image of Christ on the cross that is, somehow, present in this otherwise bare-boned interior of a reformation church. The scene of crucifixion is visible to the congregation. (They are looking up at it.) The painting does not depict a collective external vision. Rather, it shows us what otherwise cannot be seen, the picture of Christ formed in their minds as a result of Luther's preaching.



6

Preaching = Painting: letter form
2014

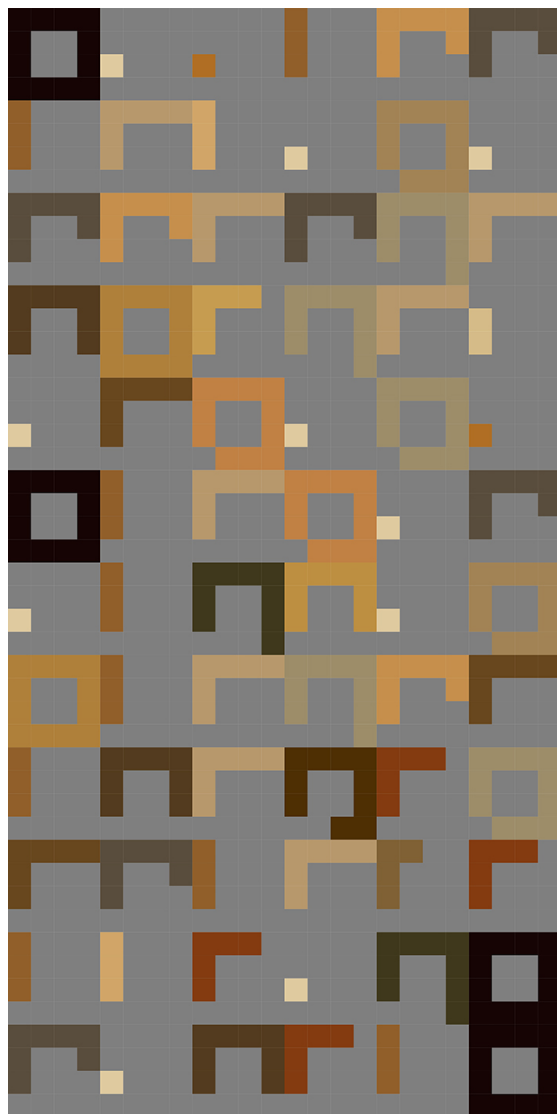


Plate 15

Preaching = Painting
(Gal. 3.1)

2014

water-based ink jet on paper

80.32 × 40

Authorised Version



As in *Image & Superscription*, the temporal context of the crucifixion informs the artwork's system. Each letter of the Greek text is set within a 4 × 4 cell grid. This provides 12 points of intersection on the outline of the shape. Each cell is assigned to one of 12 hours. Following the logic of the clock face, each hour can refer to either am or pm. Thus the rotation represents the passing of time over a whole day. The Greek alphabet has 24 letters. Each letter is assigned to an hour. The diagram shows the denotation for *alpha* in the 12 o'clock to 1 o'clock position. Correspondingly, the second letter of the alphabet is at 2 o'clock to 3 o'clock, and so on, and occupies two squares of the shape 6.

The colours assigned to each letter/hour are derived from a digital reproduction Cranach the Elder's predella (above). The image was processed through a digital colour-selective filter, which abbreviated the whole range of the painting's hues to just 24 individual colours 7.

A Wordless Gospel: Mark

The piece is an adaptation of a form of biblical, textual abstraction native to the nineteenth century British evangelical tradition of preaching to the young, illiterate, or those who spoke a language other than English. (It found considerable application during the period of missionary expansion 8.) The so-called 'wordless book' consisted of single pages of blocks of colour. Each colour was a non-verbal cue to a particular aspect of Christian doctrine. For example, black represented sin, white, atonement or righteousness, red, the blood of Christ, blue, baptism, green, growth, and gold or yellow, heaven. These are the symbolic associations used in the artwork Plate 16.



7
Preaching = Painting: Cranach palette
2014



Plate 16

A Wordless Gospel: Mark

2014

carbon powder toner &
liquid gold on paper

25.2 × 33

Authorised Version

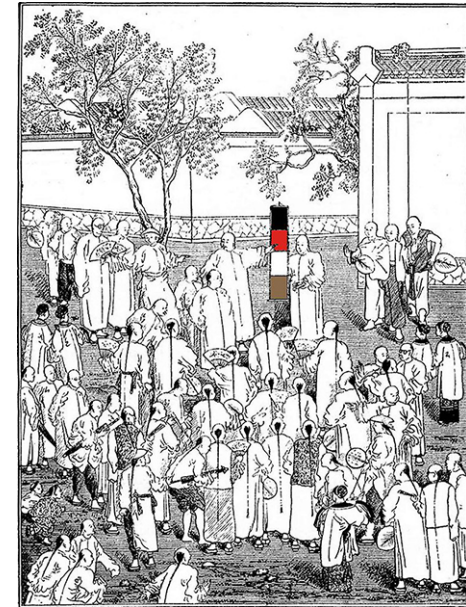
In *A Wordless Gospel*, the pages of Mark's gospel are each assigned a colour on the basis of the text's initial content. For example, if a page refers, first, to baptism (or a cognate concept), it is coloured blue. The 33 pages of the gospel are arranged in order, in three lines of 11.

Sindebt (Cheirographon)

The artwork is an articulation of one aspect of the apostle Paul's theology regarding the effectual work of Christ's redemptive sacrifice on the cross for believers [Plate 17](#). He uses the figurative metaphor of a written debt (like an IOU), which Christ cancelled and, which like him (and the *titulus*), was affixed to the gibbet: 'Blotting out the handwriting of ordinances that was against us, which was contrary to us, and took it out of the way, nailing it to his cross' (Col. 2.14).

At the time of Christ, the promissory memorandum (*cheirographon*), written in the debtor's own hand, was inscribed on a ledger – either on a clay tablet or papyri. Paul envisages the debt (the record of charges or ordinances against us regarding laws broken and sins committed) being figuratively smeared, erased, or wiped from the ledger – written off, as it were. Christ had paid the price on our behalf.

In the system of the artwork, the letters of the verse are poured into (fixed to) a cross formation. Each letter is associated with the name of a particular sin that begins with that letter. For example, B (the first letter in the sequence) is for bitterness. The name of the sin and its various manifestations are handwritten on ledger paper. The handwriting becomes smeared as the letters proceed through the alphabet by the progressive and incremental application of a 1.0 digital pixel blur. Thus, A is sharp, while M is made indistinct to the measure of 14.0 pixels. In this way the process of smearing is made evident [9](#).



8

engraving depicting preaching using a
'wordless book', from:
China Inland Mission, *China's Millions*
London, 1882

YHWH (Tetragrammaton)

In the Jewish tradition, *YHWH* (most likely pronounced ‘Yahweh’) is the written form, in Hebrew, of the most holy name of God. The four-letter word (Greek: *tetragrammaton*) is considered by some Jews today to be too holy to be spoken aloud. It is, thus, a silent word; an abstraction of a word. In the system of artwork, the four letters YH on top and WH beneath are mapped onto four squares of 22 divisions (corresponding to the number of letters in the Hebrew alphabet). The darkness of the painting gestures towards one of the biblical metaphors for the fearfulness and mystery of a holy God (1 Kng 8.12, Psm 97.2) **Plate 18**.



Large Letters

‘Ye see how large a letter I have written unto you with mine own hand’ (Gal. 6.11). This puzzling statement has received various, conjectural interpretations. Some scholars understand it to refer to the misshapen appearance of his ungainly writing (the result of deteriorating eyesight); others have understood ‘large’ as emphasizing his authority and authorship and grapho-literacy. We do not know whether ‘letter’ refers to individual letters or to the whole epistle. The artwork responds to the surface meaning of the text rather than try to reconcile textual and hermeneutical difficulties **Plate 19**. The Greek letters of the verse are written in hand and digitally enlarge vertically to several hundred percent their original size **10**.

9

Sindebt (Cheirographon): S

2014

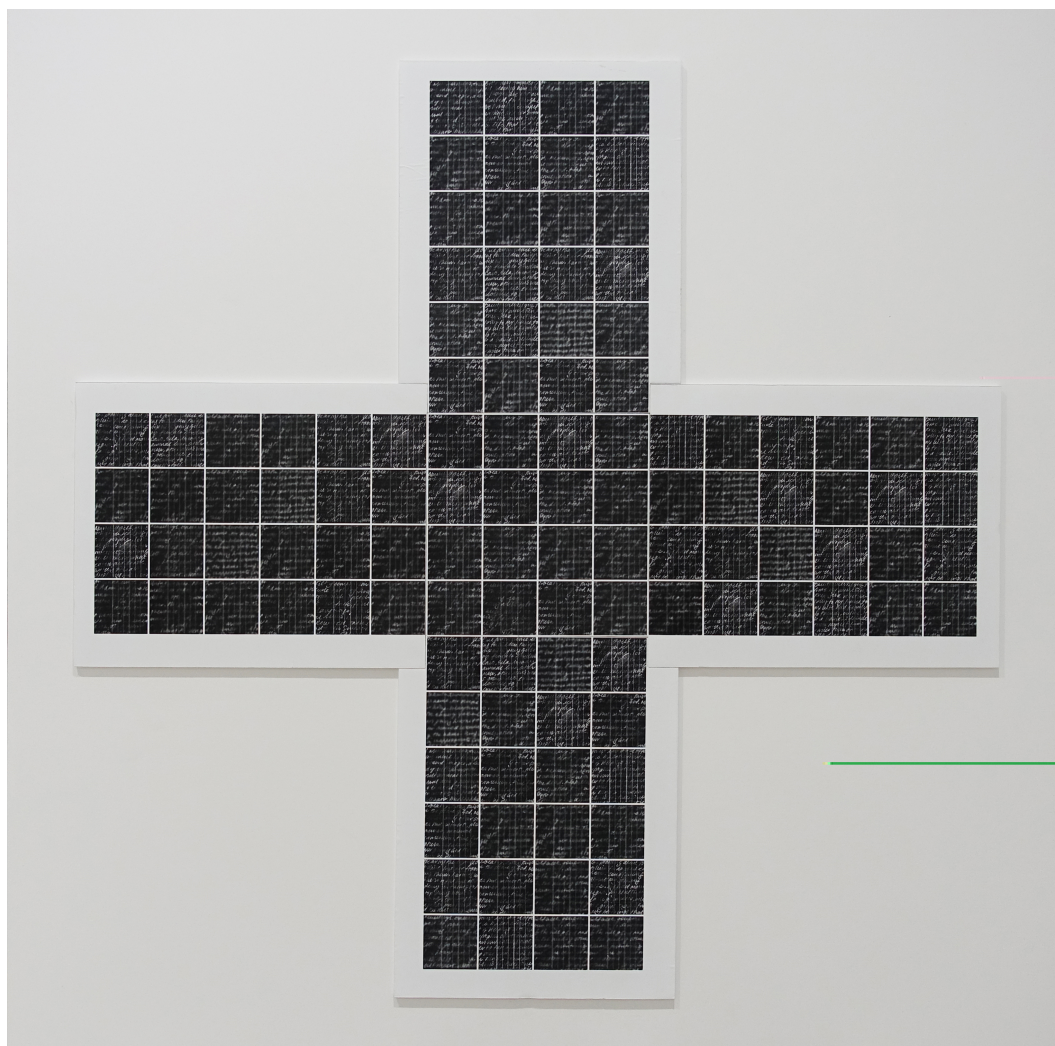


Plate 17

Sindebt (Cheirographon)

(Col. 2.14)

2014

carbon powder toner on paper

80 × 80

Authorised Version



Plate 18

YHWH (*Tetragrammaton*)

2013

water-based and oil-based emulsion on
board

99 x 99

Hebrew

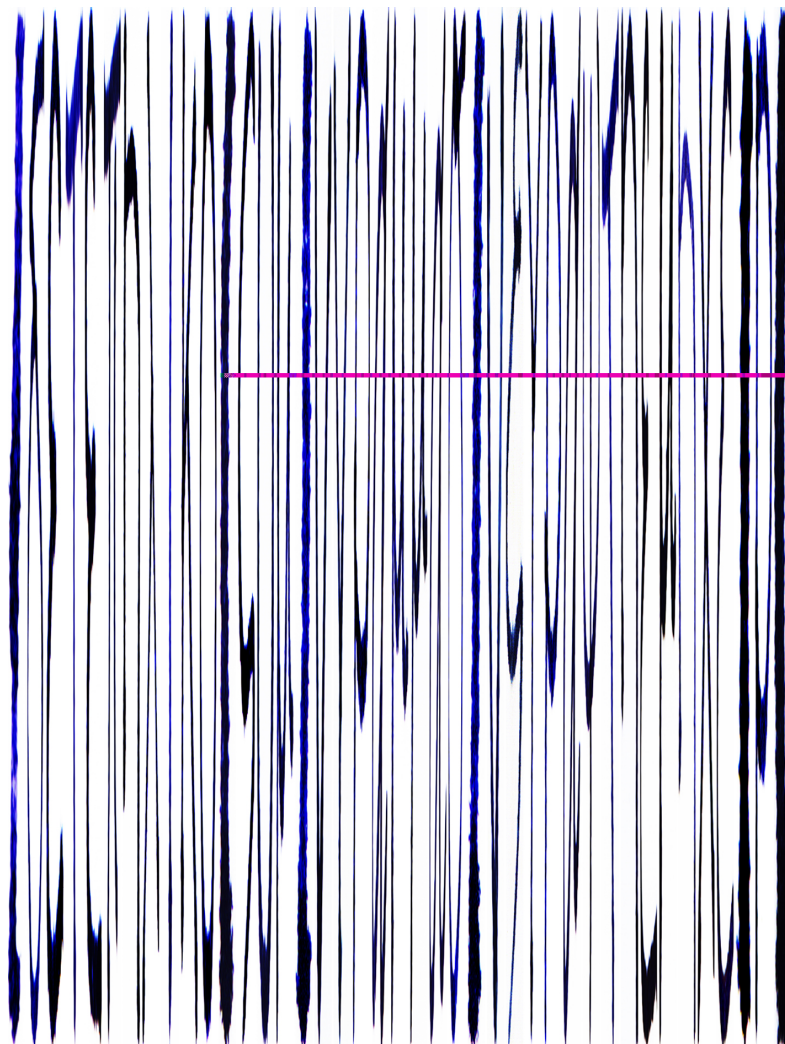


Plate 19

Large Letters
(Gal. 6.11)

2014

water-based ink jet print on paper

40 × 30

Authorised Version

Painted with Vermilion

‘That saith, I will build me a wide house and large chambers, and cutteth him out windows; and it is ceiled with cedar, and painted with vermillion’ (Jer. 22.14) **11**. The words are spoken by Jehoiakim, king of Judah from 608 to 598 BCE. In the view of the prophet Jeremiah, he built his houses unrighteously, using ill-gotten gain and by the exploitation of his workforce. The artwork addresses elements of the design of the king’s sumptuous house **Plate 20**.

The Floating Bible: Miracle of the Risen Word

The visual artwork is a response to the sound artwork of the same title (see page 54 for description). Here, each word on the open pages is written out by hand (the equivalent of speaking the text), scanned, and digitally stretched, word by word, to the column height of the text in the Gideons Bible, and arranged within the outline of the whole page format in either a recto or a verso orientation. The 54 individual pieces are arranged in order as a 6 × 10 grid formation floated above the gallery floor **Plates 21 and 22**.



10

Large Letters: delta (pre-stretch)

2015

P	A	I	N	T
E	D	W	I	T
H	V	E	R	M
I	L	I	O	N

11

Painted with Vermilion: letter infill

2015



Plate 20

Painted with Vermilion
(Jer. 22.14)

2015

tempera on cedar veneer on board

30 × 12

Authorised Version

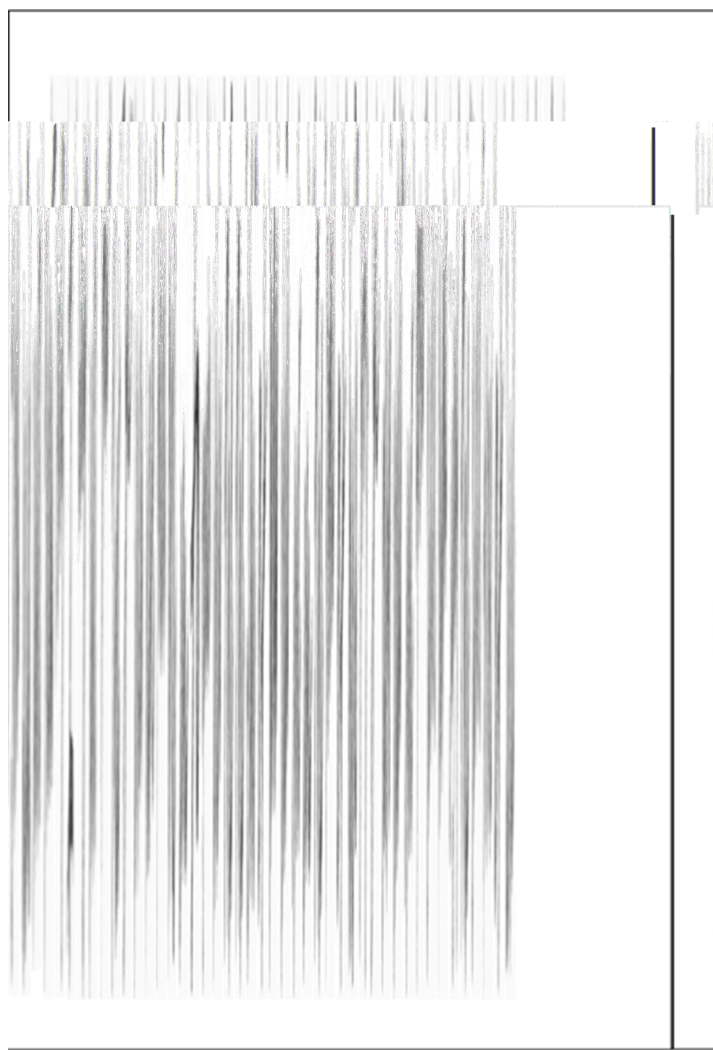


Plate 21

The Floating Bible: Miracle of the Risen Word:

Matt. 19.28

(Matt.19.3b-20.25)

2015

54-part visual work

carbon powder toner on Bible paper on board

21 × 28

Authorised Version

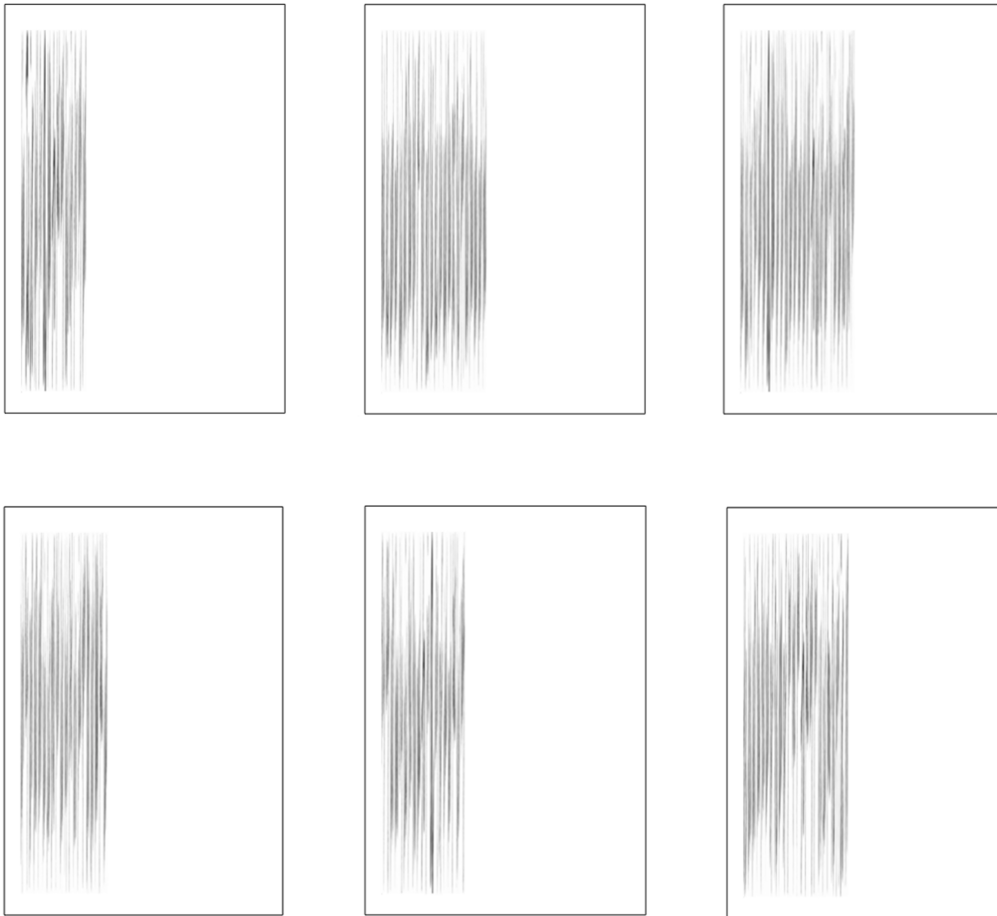


Plate 22

The Floating Bible: Miracle of the Risen Word:

Matt. 19.3b-8

(Matt.19.3b-20.25)

2015

54-part visual work

carbon powder toner on Bible paper on board

21 × 28 (×6)

The Aural Bible II: The Bible in Translation (2CD)

Graven Image

The composition is based on the phrase ‘graven image’, taken from the second commandment (Ex. 20.4–6). The phrase comprises eight different letters – the same number of letters as there are notes in a western musical scale. The eight letters are arranged in alphabetical order and assigned to the seven distinct notes and the upper and lower tonic notes of the scale. Since ‘graven image’ begins with ‘G’, the eight letters are assigned to a G scale. And, since the subject and tenor of the text’s semantic content is grave, the work is in a minor key. The first and last (or tonic) notes and the repeated letters (‘A’ and ‘E’ and their associated notes) are differentiated, musically, by scoring them in different octaves. The notes are played in the order of their corresponding letters (first ‘g’, then ‘r’, the ‘a’, and so forth) until the phrase is spelled out ¹².

Personnel: John Harvey.

Instrumentation: Apogee Duet audio interface, Apple MacBook OX S 10.4, Apple Logic Studio Pro 9, Boss ME-25 Multiple-Effects unit, Digitech Hardwire DL-8 delay/looper, Electro Harmonix Big Muff Pi fuzz box, Seymour Duncan SFX-01 Pick-Up Booster, and Traveler EG-1 guitar.

Context: Recorded live at a lecture entitled ‘The Un-“Graven Image”: An Aniconic Approach to Art’ delivered at the ‘Contemplations of the Spiritual in Contemporary Art’ conference, Liverpool Cathedral, UK on December 11, 2010 ⁵⁴.



¹²

Graven Image

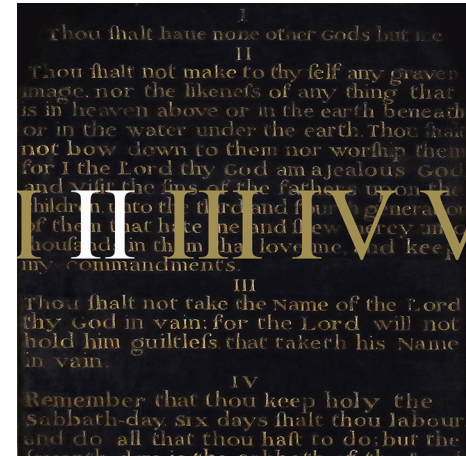
Ex. 20.4–6

2010

The Second Commandment

The piece features a recording of the maverick Calvinist minister Arthur W. Pink (1886–1952) reading the second commandment (Ex. 20.4). The first section comprises Pink's voice and a looped and overlaid guitar part. In the second section, Pink's delivery is split into two channels, set out-of-phase, and reduced to four statements: 'image', 'graven', 'Thou shalt not make unto thee', and 'any'. The syntax is further dislocated by a process of audio fracture and collaging: an allusion to the first pair of the tables of the law which Moses broke into pieces when he beheld the iniquity of the gold calf (Ex. 32.19). At the end of the composition there is an evocation of a numinous stasis and coherence – anticipating the renewal of the commandments on the second set of tables (Ex. 34.27–28) ¹³.

The biblical text is made audible not only by Pink's voice but also by the application of a systemic process devised by the American composer John Cage (1912–92). It operates by assigning every letter of the alphabet to a note in the C Major scale, so as to permit any text to be converted into musical notation. On this occasion, the palette of notes, here played on guitar, is further delimited by the work's title: 'graven image'. The range of letters that make up those words cover 6 of the 7 distinct tones in the C Major scale in Cage's alpha-notational system. The only tone that is not covered by the words is 'C' itself. But as 'C' is the scale's tonic, it is present among the other notes as a conditioning principle (since all the other notes are naturals rather than a sharps or flats).



¹³

The Second Commandment

Ex. 20.4

2011

04.26

Lyrics

The second commandment: 'Though shalt not make unto thee any graven image, or any likeness of anything that is in heaven above, or that is in the earth beneath ... Thou shalt not

bow down thyself to them, nor serve them: for I the Lord thy God am a jealous God, visiting the iniquity of the fathers upon the children unto the third and fourth generation of them that hate me; And shewing mercy unto thousands of them that love me, and keep my commandments.' Exodus twenty, four through six. The second commandment. The second commandment. 'Image'. 'Graven'. 'Thou shalt not make unto thee'. 'Any'.

Personnel: A.W. Pink and John Harvey.

Instrumentation: Adobe Audition CS6, Apple MacBook Pro OS X 10.8, Apogee Gio guitar interface Apple Mac Book Pro OS X 10.8, Apple Logic Studio Pro 9, Apple MainStage 2, Boomerang III phrase sample pedal (two connected in parallel), Roland FV-50H and FV-50L volume pedals, and Traveler EG-1 guitar

Context: Recorded live at a lecture entitled 'An Art of Predestination: Textual–Visual–Aural Approaches to Imaging the Bible' delivered to the 'Calvinism and Culture' conference, Princeton Theological Seminary, Princeton, USA, April 15, 2011.

Source: Sample derived from recordings on an open-access online archive of sermon by A. W. Pink and other ministers, accessed June 2009.



14

Preach to the Beat

2012

01.47

Preach to the Beat

The source of the composition is an entirely natural collage of local sounds recorded at the corner of Mosley Street and Parker Street, Piccadilly Gardens, Manchester ¹⁴. It comprises the

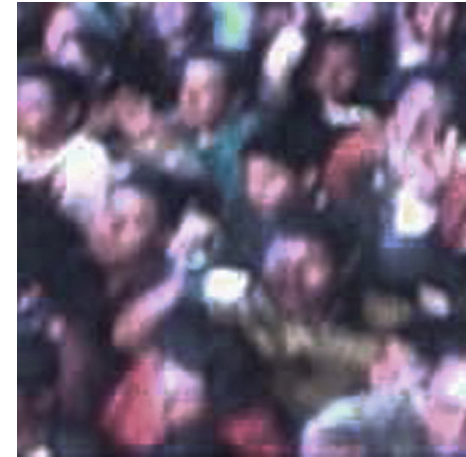
voice of a black-African street preacher, the indifferent hubbub of passersby, the noise of Metrolink trams, and the distant pulse and shouts from a live performance of West-African drummers and dancers. Together, they express a heady fusion of earnestness and enthusiasm. On occasions, the rhythms of the preacher's declamations matched those of the drums; the whoop of the performing troupe seemed to be in affirmation of his assertions; while the toot of the trams punctuated proceedings like celebratory trumpets. The composition makes these components and their connections clearer and consistent.

Lyrics

Jesus is alive!
He died on the cross!
They buried him!
On the third day, he rose again!
This is the religion I want to follow.

Every 'truth' is a lie!
Political 'truth' is a lie!
Religious 'truth' is a lie!
It is only Jesus!
He is the way, he is the truth, and he is alive!

Let me ask you a question:
If you were to stand before God tonight;
if you were to die tonight,
will you go to heaven, or will you go to hell?



15

Amen Amen

2011

01.41

Let's think logically! Logically!

You don't have to be afraid.

Make a decision today.

You have a right to make a decision, today.

God will forgive you!

It doesn't matter: your lifestyle.

It doesn't matter what you've done.

Jesus will forgive you!

I am talking about forgiveness.

And, that forgiveness is revealed in the man we call Jesus Christ.

Jesus Christ is the answer!

Jesus Christ, the Son of God, is the way!

Jesus Christ, the Son of God, is the truth!

Jesus Christ, the Son of God, is your life!

Personnel: Anonymous street preacher, drummers, dancers, crowd, and John Harvey.

Instrumentation: Adobe Audition 3.0, Apple MacBook Pro OS X 10.8, and Canon PowerShot G12 camera.

Source: Sample derived from a recording of street preaching at the closing celebrations of the 'We Face Forward: Music from West Africa Today', free festival held at Piccadilly Gardens, Manchester, UK, September 15, 2012.



16

The Conversion of St Paul

2012

Detail from Hans Baldung-Grien
The Conversion of St Paul (c.1515)

woodcut

The image has been divided into equal
parts, numbered 1 to 12, and their
sequence reordered by swapping the
position of alternate integers:

3 1 4 2 7 5 8 6 11 9 12 10

Amen Amen

'Amen. Amen.' is the preacher's affirmation and the congregation's response at the close of a prayer of commitment and an evangelistic address. The composition is based on repetition. The phrase 'Amen. Amen' is conceived of as a single copy (an echo) of one word, which phrase is also copied and reiterated throughout the length of the piece. 'Amen. Amen.' is treated as an object and its reflection too. The principle of mirroring is explored by reversing (or inverting) both the phrase and several of the preacher's expressions of confidence. Curiously, 'amen' played backwards sounds like 'shut up' (evoking the whisper of an indignant evil spirit railing against the light). The phenomenon is an auditory illusion (*apophenia*) perceived by the listener within patterns of unfamiliar sounds ¹⁵.

Lyrics

Luis Palau: Thank you my God.

Congregation: Thank you my God.

LP: I know I have eternal life.

C: I know I have eternal life.

LP: Because Christ lives in me.

C: Because Christ lives in me.

LP: In his name I thank you.

C: In his name I thank you.

LP: Amen.

C: Amen.

1	2	3	4	5	6	7	8	9	10	11	12
12	2	3	4	5	6	7	8	9	10	11	1
12	11	3	4	5	6	7	8	9	10	2	1
12	11	10	4	5	6	7	8	9	3	2	1
12	11	10	9	5	6	7	8	4	3	2	1
12	11	10	9	8	6	7	5	4	3	2	1
12	11	10	9	8	7	6	5	4	3	2	1

17

*The Conversion of St Paul:
Sample 2/Permutation 2*

2012

04.12

Demon: Shut up! Shut up! [repeated throughout]

LP: [reverse utterance]

C: Thank you for Jesus Christ.

LP: [reverse utterance]

C: Thank you for dying on a cross.

LP: [reverse utterance]

C: Thank you for Jesus Christ.

LP: [reverse utterance]

C: Thank you for dying on a cross.

LP: [reverse utterance] Because Christ lives in me.

C: Because Christ lives in me.

LP: [reverse utterance]

C: In his name I thank you, God.

Amen.

LP: [reverse utterance]

1	2	3	4	5	6	7	8	9	10	11	12
1	2	3	4	5	7	6	8	9	10	11	12
1	2	3	4	8	7	6	5	9	10	11	12
1	2	3	9	8	7	6	5	4	10	11	12
1	2	10	9	8	7	6	5	4	3	11	12
1	11	10	9	8	7	6	5	4	3	2	12
12	11	10	9	8	7	6	5	4	3	2	1

18

*The Conversion of St Paul:
Sample 3/Permutation 3*

2012

04.12

Personnel: Luis Palau, congregation, 'demon', and John Harvey.

Instrumentation: Adobe Audition 3.0, Apple MacBook Pro OS X 10.8, and Sony Microcassette-corder M-627V.

Source: Sample derived from a recording of a mission meeting led by the Argentinean evangelist Luis Palau, held at Aberystwyth Arts Centre, Aberystwyth, May 16, 1988.

The Conversion of St Paul

The compositions are based upon a recording of bell ringing at St Paul's Cathedral, London, made while standing at the north side of building and facing west ¹⁶. The sound, produced by a ringing method called the Cambridge Surprise Maximus, is heard to reflect off the façade of Chapter House, opposite, and thereby produce a natural reverberation, delay, and doubling of the audio image. Four 3-second samples were extracted from the recording, of which two are used as the basis for the compositions here. Thus, an individual sample preserves only a portion of the sequence of tuned bells.

The samples are divided into twelve consecutive sections (corresponding to the number of bells used to perform the ring), each 250ms long. These sections are reordered, digitally, following arithmetical systems of permutation derived from the principles of method ringing. In method ringing (which is a form of change ringing) each bell is given a number (1–12 in the case of the bells at the Cathedral). The sequence is permuted by swapping the position of two bells. For example, below: in the first permutation (line two), bell 2 sounds first and bell 1, second). In the second permutation (line three), bell 1 exchanges place with bell 3 and is played third. Over the course of eleven changes, bell 1 will move forward from the first to the twelfth position in the sequence:

```

1 2 3 4 5 6 7 8 9 10 11 12
2 1 3 4 5 6 7 8 9 10 11 12
2 3 1 4 5 6 7 8 9 10 11 12

```

Twelve bells have 479,001,600 permutations. As the anonymous writer of *Tintinnalogia: Or, The Art of Ringing* (London, 1671) speculated: 'And supposing that twelve men should take 12 bells



19

Double Talk

2013

02.15

with intent to ring the changes on them, they would be Seventy five Years, ten Months, one Week and three Dayes in ringing them, according to the proportion of ringing 720 changes in an hour; reckoning 24 hours to the day, and 365 days in the Year.'

Each sample is subjected to a specific permutation. Two 250ms sound sections are swapped (in the manner of the bells). Each sample has as many variants as required to explore all the permutations. (It is equivalent to completing a peal in bell ringing). Each variant is looped (mimicking the repetition of the melody in bell ringing) twelve times. In *Sample 2/Permutation 2*, the pair of numbers closest to each other, from the centre outward, change in each sequence 17. In *Sample 3/Permutation 3*, the pair of numbers furthest from each other progress to each other's position throughout the succession of sequences 18.

In Christian theology, to convert (Greek: *ἐπιστρέφω*) is, variously, to change or adapt in form, or turn back, or turn one's self about – which processes and mutation are precisely what the sequences governing the compositions have undergone.

Personnel: St Paul's Cathedral Guild of Ringers and John Harvey.

Instrumentation: Adobe Audition 3.0, Apple MacBook Pro OS X 10.8, bells of St Paul's Cathedral, Sony ECM-DS70P microphone, and Sony MZ-RH10 Hi-MD Walkman Digital Music Player/Recorder.

Source: Sample recorded at St Paul's Cathedral, London, UK, February 20, 2005.



20

*Free Delivery (Deliverance) End-Time
Deliverance Ministry*

2013–15

Double Talk

The source sample was taken from a sermon broadcast by a fundamentalist Christian radio station in the USA ¹⁹. The preacher speaks in an unusually slow, deliberate, and affected manner. His theme is the divine inspiration of the Judaeo-Christian scriptures. In the composition, the sample is doubled. The second voice begins 3500ms after the first, as in a catch that never repeats. In a catch, the same lyric is sung by two or more voices in such a way as to intermingle, overlap, and generate new words and phrases that are not evident or audible when it is sung solo. The outcome of the process is not cacophony and confusion but, rather, a measured syncopation that preserves (and accentuates) the pace, rhythm, dynamics, musicality, and silences of the speech pattern, as well as the comprehensibility of what is spoken by each voice.

Lyrics

We can read in Jeremiah, chapter 36, for example, the account of how God told the prophet Jeremiah to write God's words. Where we read in verse 2: 'Take thee a roll of a book'. Just think of this now: this is God speaking to a literal, physical prophet named Jeremiah. 'Take thee a roll of a book and write therein all the words I have spoken unto thee'. Talk about a personal relationship between two people: between God and the prophet Jeremiah. This is how God wrote the Bible, as a matter of fact. That is why we are able to say that the words in the Bible are from the mouth of God. They're not from the mind of Moses, or David, or Paul, or Peter. They are from the mind of God. Oh my! Could anything be more wonderful to contemplate ... to think about? They are God's words and are, therefore, perfectly written – as long as we don't tamper with them. May all of us diligently study God's word. And may God in his great mercy give us understanding. And, above all, may God give each one of us a great love for God's word.



21

*Free Delivery (Deliverance) End-Time
Deliverance Ministry: Catatonic (You've
Been Found Out)*

2013–15

01.12

Personnel: Anonymous preacher and John Harvey.

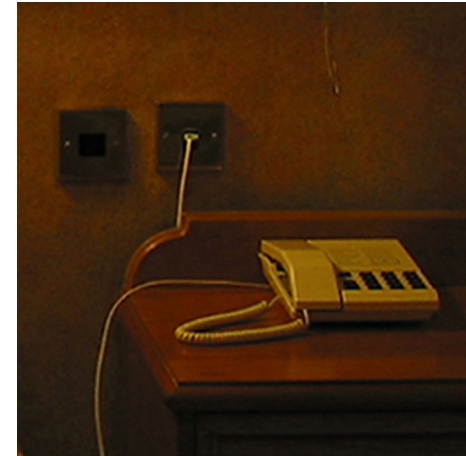
Instrumentation: Adobe Audition CS6, Apple MacBook Pro OS X 10.8, Roberts R9962 Compact Shortwave Radio, and Tascam DR-2d digital recorder.

Source: Recording of an unknown Christian radio broadcast in the USA, July 1, 2013.

Free Delivery (Deliverance) End-Time Deliverance Ministry

This suite of sonic essays examines aspects of an American fundamentalist deliverance ministry. The ministry is predicated upon the unorthodox belief that Christians can be inhabited by demons. The evil spirits manifest themselves in the form of physical and mental illness, spiritual and emotional afflictions, addictions and phobias, delinquency, inappropriate dispositions and attitudes, the bad fruit of ancestral iniquities passed down from one generation to another, and the inhabitation of electronic equipment [20](#).

Deliverance is achieved chiefly through prayers – spoken aloud either in English or tongues (*glossolalia*) – that entreat the demon to depart. The vindictive and recalcitrant entity is heard to resist eviction and, through the mouth of its host, to remonstrate angrily with the deliverer with screams and invectives before being cast out. Each demon is summoned by name, which name represents a particular infirmity that it inflicts; for example, one called ‘Catatonic’ stupefies the victim.



22

*Free Delivery (Deliverance) End-Time
Deliverance Ministry: Boyce and Boice
(Electronic-Malfunctioning Demons)*

2013–15

01.25

The source material for the essays is derived from cassette-tape recordings of church meetings and radio interviews, and also protracted services of deliverance conducted in the home with many adults and children in attendance. Recordings of hymns, either sung by believers or played on a midi keyboard, often accompany the deliverance service. 'O, the blood of Jesus' (the sonorous backdrop to the End-Time Deliverance Ministry's services) serves not only to promote an atmosphere of worship but also as a powerfully active agent in the process of dispossession; demons flee when they hear it, deliverers insist. The aim of the compositions is to clarify and intensify the essence of several recordings that explore the practice of deliverance.

Catatonic (You've Been Found Out)

The source recording captures the efforts of a young female deliverer and an adult male deliverer to drive out a demon named 'Catatonic', set against a chorus of reiterative tongues speaking. The demon, in this instance, shouts and screams its maledictions and protestations in tongues too 21.

Lyrics

Male Deliverer and Tongues Speakers: Break that curse; Catanonic, come on up [repeated throughout].

Female Deliverer: You can't run. You can't hide; Catatonic, I call you up. You can't run. You can't hide; Catatonic, I call you up.

Demoniac: [reverse glossolalic response]



23

*Free Delivery (Deliverance) End-Time
Deliverance Ministry: Come on Out
(Sealed Emotions)*

2013–15

01.46

FD: You can't run. You can't hide; Catatonic, I call you up.

D: [reverse glossolalic response]

FD: You can't run. You can't hide; Catatonic, I call you up.

D: [reverse glossolalic response]

FD: Found out! You've been found out!

Found out! You've been found out!

D: [reverse glossolalic response]

FD: Found out! You've been found out!

Found out! You've been found out!

FD: You can't run. You can't hide; Catatonic, I call you up.

D: [reverse glossolalic response]

MD: I said, 'deal with this thing'. You gotta deal with this thing.



24

Eschaton Ekstasis

2014

01.55

Boyce and Boice (Electronic-Malfunctioning Demons)

Boyce and Boice are two demons that interfere with electronic equipment, such as a telephone, computer, printer, television, and motorcar, causing it to malfunction. The demons can be exorcised, in the name of Jesus. *Boisé* (Fr. woody) was used by a French-speaking guide to Capt. B. L. E. Bonneville of the US Army on seeing the verdant woodland on which site Fort Boise, Idaho, which was established by the Hudson Bay Company in 1834 [22](#).

Lyrics

Deliverer: Boyce and Boice. Boyce and Boice. Boyce and Boice. Boyce and Boice. Their job is to mess with your electronic gear, whatever it is: whether its telephone, or radio, or whatever.

Radio Interviewer 1: Demons come down the telephone line and screw-up our computers.

D: Electronic-malfunctioning demons.

Radio Interviewer 2: It's a demonic spirit, which, uh, effects, uh, electronical equipment.

D: Telephone demons can come right across the telephone line.

RI1: If I went to a porno site on my computer, right, get a whole lot of demons download ...

D: Oh, absol ... Oh, yea! The computer just jams up; the printer jams up. My printer stops working. ... commanded them to leave my equipment, in the name of Jesus, and everything starts working again. They cast out – they command – Boyce and Boice to leave ... and everything starts working OK. You know the demon has gone when you no longer have the problem. You can't explain most things in deliverance. It's, you know, it's not in the Bible ... But it works! Boyce and Boice are two demons that we know by experience. Maybe a million – I don't know – demons. Boyce and Boice just happen to be two of them.

RI1: That the two demons that are responsible for this both have names: one's called Boyce and the other's called Boice.

D: Boyce and Boice.

RI1: Ah! Boice's the other one.



25

Erased Messiah Recording

Isa. 9.2

2015

08.04

D: Right, ah!

RI1: I see.

RI2: I learned about this one demon spirit they call Bosie.

D: Boice and Boyce. B O I C E and B O Y C E. B O I S E and B O Y C E ... like Boise, Idaho.

Come on Out (Sealed Emotion)

The composition responds to the vicarious, heartfelt and unconditional absolution and expulsion of hurt received from others – human and demonic – exercised by a female African-American preacher ²³. The background music is derived from a midi keyboard rendering (played on the End-Time Deliverance Ministry website) of the first two lines of the hymn ‘O, the Blood of Jesus’, which has been slowed down considerably. The melodic line is in retrograde contrapunctual motion: that is to say, it is arranged as a counterpoint that involves a backwards version of the extract being superimposed upon the forward movement of the same.

Lyrics

I forgive every person who ever hurt me.
I forgive every word that blasphemed me, or my name's sake.
And I command every curse of blasphemy to be broken ...

Come on out! Come on out! Come on out!



26

The Floating Bible: Miracle of the Risen Word

Matt. 19.3–20.25

2015

57-part sound work

413.25

... and cast from me, in Jesus' name.

Come on out! Come on out! Come on out!

Every time someone said you wasn't any good, or called you a 'God forsake, you was ugly', or said anything about you that hurt your heart and caused you to cry:

I break that curse off of you, in the name of Jesus.

And I command it to loose you.

I command that self worth, as the enemy wants to trod down and cause you to be defeated:

Come on out! Come on out! Come on out!

I break every curse that defeats your self worth, in the mighty name of Jesus.

And I command it to loose you. Hallelujah!

I come against the spirit of rejection.

And I command it to loose you. Hallelujah!

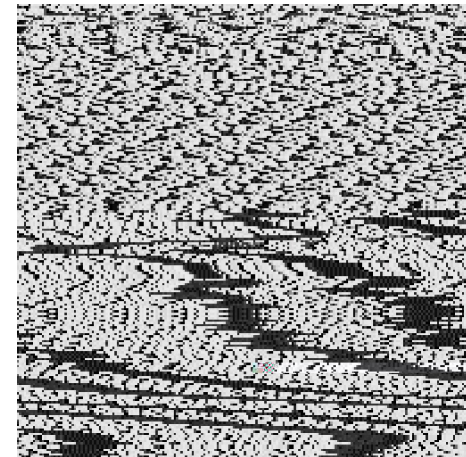
And I command that to loose you.

Where you didn't feel you belonged. You didn't belong there.

Where your emotions were sealed.

And I command it to loose you. Hallelujah!

And I come again: sealed emotion that can't give love and can't receive love.



27

Image and Inscription

Ex. 19.1-34.5

2016

43.11

And I command it to loose you. Hallelujah!
Because of hurt in the past.

Come on out! Come on out! Come on out!

And I command that old 'python' spirit to loose you, in the name of Jesus.
And I command it to loose you. Hallelujah!

Take a breath, and let it go! I call it out:

Come on out! Come on out! Come on out!

Emotions that can't love, receive love, and give love. Sealed emotion.
And I command it to loose you. Hallelujah!
I command that spirit to loose you.

Personnel: Anonymous deliverance ministers, preacher, and radio broadcasters, 'demons', and John Harvey.

Instrumentation: Adobe Audition CS6 and Apple MacBook Pro OS X 10.8.

Source: Samples derived from recordings on the open-access online archive of the End-Time Deliverance Ministry, accessed February 2012; birdsong captured at Gregynog Hall, Newtown, Powys, May 26, 2012.



28

Image and Inscription

2016

Detail from John Martin
Moses Breaketh the Tables (1883)

engraving

Imperial Family Bible (1844)

Eschaton Ekstasis

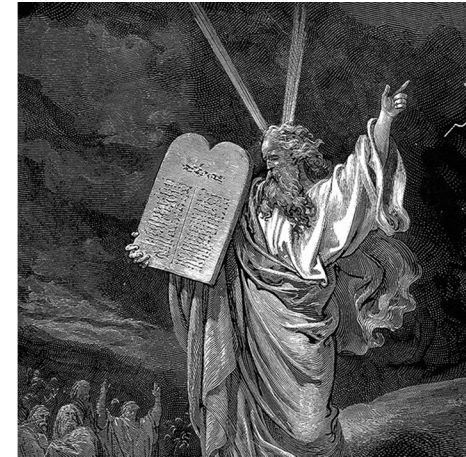
The sample is derived from a short-wave radio transmission captured by slowly spanning the wavelength between 17.5 and 17.7 MHz. Coincidentally and simultaneously, three consecutive stations were broadcasting American pastors preaching fervently on the theme of the end time: the tribulations and destruction of the unrepentant, and the blessings and ingathering of the redeemed. The appropriately doom-laden guitar accompaniment consists of three consecutive, sustained notes. The content of, and transitions between, the three sermons are precisely as they were recorded at the time of the broadcasts 24.

Lyrics

Preacher 1: Calamity upon calamity, tragedy on tragedy, evil upon evil, and destruction upon destruction.

Preacher 2: 'Therefore', saith the Lord God, 'this is now the time that I have spoken'. And it shall come to pass, Lord God, when throughout all the world there will be terror, there will be curse, and (...), and earthquakes, and fires, and (...) on every side. You have chose to chose Satan. So, therefore, at the hand of Satan, you shall enjoy his benefits: of sin and destruction, and death and dying. (...) O God (...). And Satan comes only to kill, and to destroy them all. And, so shall it be. No longer! No Longer, shall it be prolonged!

Preacher 3: Only ungodly. Those who know not, obey not, the gospel of Christ. He's gonna destroy the wicked with the (...). And he's gonna cast the wicked one in the pit. Peace and joy in the Holy Ghost! Praise the Lord! Hallelujah! We'll be with the Saviour. Hallelujah! I believe it like that. That's how I believe.



29

Image and Inscription

2016

Detail from Gustav Doré
Moses Coming Down from Mount Sinai
(1891)

engraving

Bibl yr Addoliad Teuluaidd [n.d]

Personnel: Anonymous preachers and John Harvey.

Instrumentation: Adobe Audition CS6, Apple MacBook Pro OS X 10.8, Avid Pro Tools 10, Eventide TimeFactor pedal, Eventide PitchFactor pedal, Eventide Space pedal, Electro Harmonix Freeze Sound Retainer pedal, Gibson Les Paul Custom guitar, Lehle Julian Parametric Booster pedal, Pigtronix Philosopher's Tone compression pedal, Roberts R9962 Compact Shortwave Radio, Tascam DR-2d digital recorder, Zvex Box of Metal fuzz pedal.

Source: Recording of a Christian radio broadcast in the USA, July 1, 2013.



30

Image and Inscription
Copygraph XX engraver
2010

Erased Messiah Recording

In August 2015, the so-called Islamic State militants blew up Palmyra's 2,000-year old temple of Baalshamin. The group had already destroyed several ancient sites in Iraq, some of which were among the most important cultural centres of the ancient world. Such atrocities were motivated by IS's desire to purge the regions that they had captured of the vestiges of idolatrous religion 25.

Christianity has dirtied its hands with such practices on numerous occasions throughout its history. For example, in the sixteenth century, Protestant iconoclastic riots broke out in Britain and those European countries in which the new movement had taken root. Individuals attacked, mutilated, overlaid, and destroyed many religious images (including those of God, Christ, Mary, prophets, and martyrs) in catholic churches, abbeys, and monasteries. From one perspective, *Erased Messiah Recording* is another and contemporary example of Protestant despoilation. I have attempted to erase the *Messiah* in an act of iconoclasm not unlike the physical abrasions, defacing, and corruptions exercised by some reformers on images of Christ.

The source artefact is a Zonophone double-sided gramophone record, made in England between 1915 and 1926. The recording is part of George Frederic Handel's (1685–1759) *Messiah* (1741) – an icon of Christian music – sung, with an instrumental accompaniment, by the bass Foster Richardson. Records of this period were made of shellac (a natural resin and polymer), and notoriously brittle. However, the surface of the disc is extremely resilient. The conceptual intent of the sound work was to erase the *Messiah* by punishing the disc's surface with coarse sandpaper. Curiously, after the first abrasion, the record sounded even better than it had prior to the attack. Even after 10 successive and fairly aggressive rubs, the original recording was still very present.

Robert Rauschenberg's (1925–2008) erasure one of Willem de Kooning's (1904–97) works, *Erased de Kooning Drawing* (1953), did not remove the artist's initial marks entirely. There is a vestigial presence visible. The design for de Kooning's original drawing was known only to the two artists; Handel's oratorio, in contrast, is known widely. My problem in erasing such a popular 'image' was that even the slightest hint of a residue is too much. Just a few audible cues are enough for someone in the know to reconstruct the whole tune in their head.

In theory, I needed only to obliterate the intaglio of the surface, and the encoded sound would disappear along with it. However, I had not reckoned upon either how deep the groove was cut, or how far down into the trough or valley of the groove the sound vibrations had been inscribed. If the groove was removed entirely, the stylus would skid from the outer to the inner circumference unimpeded. After seventeen discrete abrasions, pareto optimal was reached: the ghosts of the recording were now only faintly audible – ebbing and flowing like the tide against the spit and shale-like sound of myriad surface corruptions – while the disc remained playable.



31

Image and Inscription
metal matrix for English text
2010

At the close of the recording, just before the stylus was about to glide towards the centre of the disc, it got stuck in a groove. The second part of sound work is made up of separate recordings of the disc's mechanical looping – processed through high-, mid-, and low-pass filters – played in synchronisation.

Personnel: Foster Richardson, orchestra, and John Harvey.

Instrumentation: Adobe Audition CS6, Apple MacBook Pro OS X 10.8, Allen & Heath Xone:23C mixer, MacBook Pro OS X 10.8, Stanton S-150 record turntable.

Source: George Frederic Handel, 'The People That Walked in Darkness', from *Messiah*, Serial A185, Zonophone Records, Z-042093, c.1915–26.



32

Image and Inscription

Recording the engraving of the
Welsh text
2015

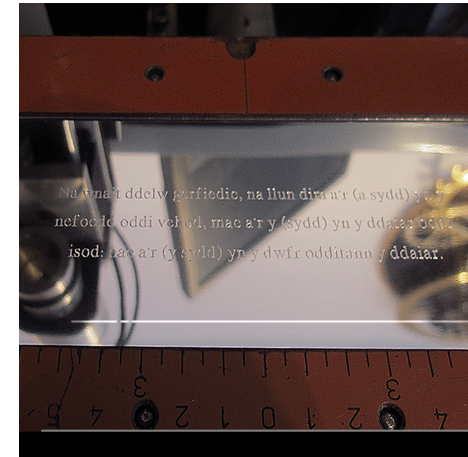
The Floating Bible: Miracle of the Risen Word

The 57-part composition is based upon an article by Michael Andrew entitled 'Amazing Bible Floats in Midair' published in the American tabloid *Weekly World News* on January 9, 1996. It describes a Bible that a maid discovered floating four feet above a bed in a motel on the outskirts of Sacramento, California. Religious experts spoke of the mysterious phenomenon as 'the miracle of the risen word'. Dr Henry Wanz, a physicist, along with a scientific team were brought in to investigate the phenomenon. But after 'a battery of tests' and efforts to establish whether there was evidence of chicanery, they concluded that there was no explanation for the suspension of the laws of gravity ²⁶.

For Frank Glergins, a 50-year old ex-Marine and the motel's owner, the sight of the floating Bible changed his life forever. The night before the discovery, a kindly-looking man with a beard checked into the motel and began a discussion about religion with him. Glergins confessed that he didn't believe in God, but the man assured him that 'You will believe tomorrow'. The Bible was open at the page where it is written 'but with God all things are possible' (Matt. 19.26). The motel owner believed that the message was intended both for him and the world: God could overcome every problem, no matter how difficult. The local clergy petitioned the Vatican to declare it a miracle, but to no avail, while churchman in the area urged the public not to believe that the bearded man (who could never be located) was 'the reincarnation of Jesus Christ'.

During its twenty-eight year run, the *Weekly World News* published largely fictional stories as 'truth', including numerous articles about mutants, supernatural creatures, aliens, sightings of Elvis alive, and Big Foot. In this respect, the paper was a major contributor to the dissemination and origination of urban mythologies. More often than not, the settings associated with the encounters were vague, witnesses and experts were untraceable, and the stories, inauthenticable.

The story of the floating Bible conflates several established narratives of religious miracles. In the Roman Catholic tradition there are many claims to visions of the Host (or sacramental wafer), as well as crosses and crucifixes hovering in the air unsupported. The Bible, too, contains its own contribution to the suspension genre in the story of an axe head that floated upon the water (2 Kgs 6.1–7). In defying the laws of nature, such miracles were the ideal proof of Christianity's authenticity. They were acts that God alone could perform, and clearly visible to many people at once.



33

Image and Inscription
Engraved matrix of Welsh text
2016

For the purposes of the composition, the factuality or otherwise of the phenomenon is irrelevant. The story is a visually striking encapsulation of the conflict between science and religion, the miraculous and the empirical. I challenged myself to represent the image sonically and to literally float a Bible, but with the aid of science and technology rather than divine intervention. In the mundane world, the Bible does float free from physical support when it is read aloud. The words are unanchored from the printed page and become audible vibrations or sound waves. In radio broadcasting, these sound waves are, by means of a microphone, converted into an electrical signal, encoded as modulated electromagnetic waves, and transmitted from a radio antenna. The waves are, in turn, received by another radio antenna, a tuner, an amplifier, and finally a demodulator that extracts the sound wave from the original signal so that it can once again float upon the air.



34

Image and Inscription
manipulation of 33-rpm disc
2016

The composition's source material is a reading taken from the Authorised Version of the Bible (1611) that was broadcast by an American fundamentalist radio station. The same translation is used in Gideons Bibles – brown cover, octavo versions of which are deposited by the organization in many motels rooms in the USA. The text for the composition is based upon the verso and recto (pages 1014 and 1015) of an edition of the Gideons Bible that would have been available at the time of the incident. The text 'with God all things are possible' is printed on the recto. The reading begins at the top of the verso with the second part of Matthew chapter 19 and verse 3: 'him, Is it lawful for a man ...'. It ends at the bottom of the verso, at Matthew chapter 20 and verse 25: '... and they that are great exercise authority upon them.'

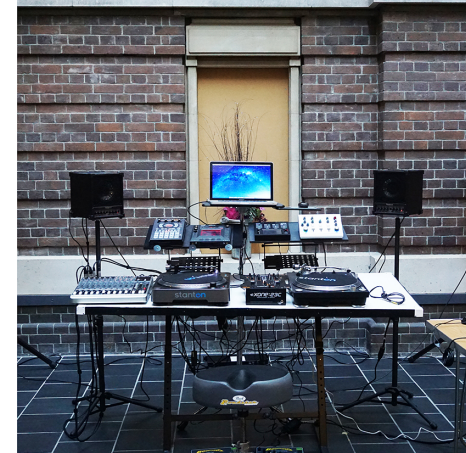
The visible text consists of 1,285 words. A recording is made of each word. The scripture is then suspended temporally, rather than spatially (as it was in the motel room). The duration of each

word's sound is stretched to 7 minutes and 22 seconds (the time it took the radio broadcaster to read the entire text). All the verses printed on the verso page and all those printed on the recto page can be heard independently, and also superimposed on one another in the final three tracks.

Personnel: Anonymous reader and John Harvey.

Instrumentation: Adobe Audition CS6, Apple MacBook Pro, Apple iMac OS X 10.8, and Avid Pro Tools 10.

Source: *Weekly World News* (January 9, 1996), 15; *Holy Bible* (Nashville, Tennessee: Gideons International, 1986), 1014–5; The Family Radio Audio Bible Archives, public-access website, accessed February 2014.



35

Image and Inscription

open-studio event

Drwm, National Library of Wales

September 24-25, 2015

Image and Inscription

Image and Inscription is a response to the narrative presented in Ex. 19.1–34.5 ²⁷. It relates the Israelites' arrival at Mount Sinai amid thunder, lightning, darkness, and earthquakes; the establishment of God's covenant with his people; his delivery of the Decalogue, laws and ordinances, and repeated prohibition against image making; the Israelites fashioning and idolatrous worship of the golden calf; their repentance and God's punishment of the sin; Moses' and the elders' visions of, and encounter with, God; the patriarch's prolonged

engagement with him on the mount; and, finally, Moses' radiant return to the people. The source material is made up of engravings of an inscribed biblical text, a spoken version of the same, and an audio bitstream derived from two pictorial prints illustrating the account of Moses on Mount Sinai 28, 29.

The texts on which the artwork is based are derived from the principal clause of the second commandment, forbidding the making of graven images (Ex. 20.4). One of the texts is a translation taken from Bishop William Morgan's (1545–1604) Welsh Bible (1588): '*Na wnaït ddelw gerfiedic, na llun dim a'r [a sydd] yn y nefoedd oddi vchod, nac a'r y [sydd] yn y ddaiar oddi isod: nac a'r [y sydd] yn y dwfr odditann y ddaiar.*' The other is taken from the Authorised Version of the Bible (1611): 'Thou shalt not make unto thee any graven image, or any likeness of anything that is in heaven above, or that is in the earth beneath, or that is in the water under the earth.' The term 'graven' is an approximation of the Hebrew word *pesel*, which means 'to cut or 'to hew into shape'. The English translation 'graven', as the translators of the Authorised Version understood it, is a fairly anodyne term that means 'engraved'. This is the rendering that I have followed.

Two commercial plaque makers mechanically engraved the texts upon a metal matrix. The English translation was incised and recorded in 2010; the Welsh translation, on a different engraver, in 2015. (Two languages, two machines running at different speeds and making entirely dissimilar sounds, recorded five years apart 30, 31, 32, 33). The earlier engraver produced an aggressive, rasping sound, and a deep cut in the plate. The later machine's sound is muted, soft, and organic, and its cut, in turn, more delicate in contrast. Both source recordings



36

Image and Inscription

open-studio event

Drwm, National Library of Wales

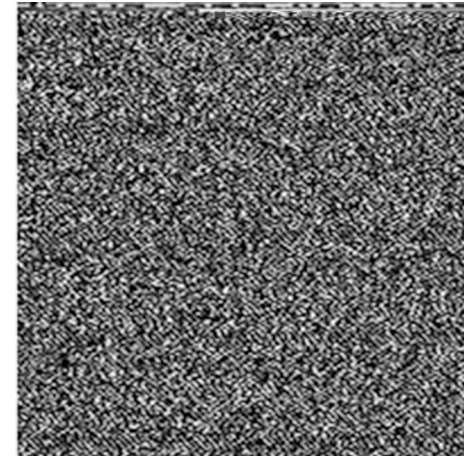
September 24-25, 2015

are slowed down by nearly 400%, thereby enlarging the original length of each to exactly twenty minutes duration. Here, the number 20 is symbolic, representing 2×10 (being, according to some traditions, the number of commandments inscribed by the finger of God on each of the two tables of the law (Ex. 31.18)). The stretched versions of the source were then modified through a network of synthesizer filters in order to generate tonal characteristics appropriate to the general mood of the text and its context – which is one of threat, awe, and gloom.

The texts were also spoken: in Welsh, by a woman, and in English, by a man. A recording was made of both at the National Screen and Sound Archive of Wales, and subsequently transferred to two copies of a 33-rpm vinyl disc. These were produced, following the traditional mode of manufacture, by an intaglio process of incising a groove – within which the sonic information is embedded – into acetate, in the first instance. By this means, the spoken texts, too, were converted into engravings.

In the context of the open-studio event, the discs were manipulated on two DJ record player decks operating in parallel ³⁴. The resultant sound was filtered through a series of samplers and digital and analogue filters, so that fragments of speech could be repeated, overlaid, and otherwise combined in ways that were not native to the recording, and their tonal qualities and volume, altered.

The process of conversion and composition governing the sound artwork took place, in situ, at an open studio event held at the Drwm, the National Library of Wales. The identity of the venue was not incidental. On April 23, 2013, the Library's extension was damaged by fire. Fire and



37

Image and Inscription

data-bent output from John Martin's
Moses Breaketh the Tables (1883)

2016

smoke are associated with the receiving of the Ten Commandments (Ex. 19.18–20.) Moreover, the Drwm is situated at a geographical centre for the Library's main collections, which deal with texts, images, and sounds, respectively. Likewise, the artwork is a site of interchange, associating images (*in absentia* and under prohibition) with texts (the source material) and sounds (of the texts in sonic translation) 35, 36.

Mount Sinai was a noisy place when Moses made his several ascents. Thunder rumbled, and there was also 'the voice of the trumpet exceeding loud [that] ... sounded long, and waxed louder and louder' (Ex. 19.16–19). God permitted the people of Israel to 'listen in' on his dialogue with Moses and to overhear God's voice (which also must have been at a fearful volume) as he pronounced the words of the Decalogue (Ex. 19.9; 20.1–19). Thus, the Ten Commandments were, first, sounded out – as an ephemeral speech act – prior to becoming a text, one that would, in turn, become a permanent 'image' – inscribed on two stone tablets (Ex. 24.12). On the occasion of receiving the tablets, Moses remained on Mount Sinai for forty days and nights. In the Judaeo-Christian tradition, the number 40 is associated with, among other things, times of trial, testing, and judgement (Gen. 7.12, Matt. 4.2). My decision to create the composition over twenty-four consecutive hours was in order to honour the idea of a personal and demanding trial, which Moses had endured.



38

*The Family Bible Floats Through the
Living Room*
2010
02.40

The two pictorial engravings depicting Moses on Mount Sinai were, like the source texts, taken from a Welsh and an English version of the Bible: *Bibl yr Addoliad Teuluaidd* [n.d] and *Imperial Family Bible* (1844), both in the collection of The National Library of Wales, Aberystwyth. Digital renderings of the source images were converted into a bitstream, using a process called databending 37. In this way, the media file is made playable on sound-editing software. The

resultant ‘noise’ was manipulated, digitally, to create material that could be incorporated into the compositions, along with the sounds derived from the metal matrix and vinyl engravings. In returning one of the Ten Commandments to the condition of sound (noise and speech), the composition reverses the process by which it first came into being, and evokes the acoustic character of the context of the Decalogue’s original reception.

Outline

Scene 1 *The Wilderness* (Ex. 19.1–2)

- The desert of Sinai.
- The people are camped before the mount.

Scene 2 *The Mountain* (Ex. 19.3–6)

- Moses ascends the mount to speak with God (Moses’ 1st ascent).
- God calls to Moses out of the mount.
- God establishes a covenant between himself and his people.

Scene 3 *The People* (Ex. 19.7–8)

- Moses returns from the mount and speaks to the people (Moses’ 1st descent).
- The people pledge to uphold God’s covenant.
- Moses returns their decision to God (Moses’ 2nd ascent).



39

*Free Delivery (Deliverance) End-
Time Deliverance Ministry: Audio
Prayer (Bloodmidi)*

2016

01.46

Scene 4: *A Thick Cloud* (Ex. 19.9–14)

- God speaks to Moses.
- God commands Moses to sanctify the people, and issues warnings regarding the inviolability of the mount's perimeter.
- Moses conveys God's words to the people, and prepares to sanctify them (Moses' 2nd descent)

Scene 5: *The Sanctification* (Ex. 19.15)

- Moses speaks to the people and readies them for 'the third day'.

Scene 6: *The Third Day* (Ex. 19.16–25)

- The people witness thunder, quakes, lightning, thick cloud, and smoke upon the mount.
- They approach the mount's perimeter.
- A trumpet sounds long and progressively louder.
- God comes down upon the mount in fire (God's 1st descent).
- Moses ascends the mount to speak with God (Moses' 3rd ascent).
- God speaks to Moses.
- Moses returns and speaks to the people (Moses' 3rd descent).

Scene 7: *The Decalogue* (Ex. 20.1–20)

- God declares the Ten Commandments.
- The people witness thunders, lightning, and thick darkness upon the mount, and hear a trumpet's sound.
- They fear God's voice.



40

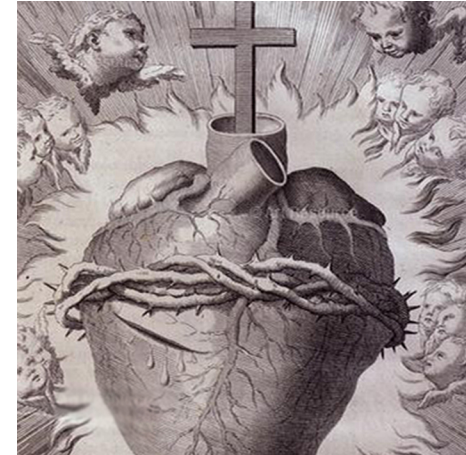
*Free Delivery (Deliverance) End-
Time Deliverance Ministry: You'd
Better Not Listen to Him (If You
Know What's Good for You)*

2016

01.40

Scene 8: *The Two Visions; The Two Tablets* (Ex. 20.21–32.15)

- Moses draws near to the thick darkness, where God resides (Moses' 4th ascent). God speaks to Moses and restates his prohibition on image making and idolatry.
- He instructs Moses to set up of an altar to him on earth, and issues divers laws and ordinances to govern the people's behaviour, as well as a further prohibition on image making.
- Moses returns to the people, recounts to them what God has decreed, and writes it down in a book (Moses' 4th descent).
- The people make a peace offering to God.
- Moses reads, and the people reaffirm, the covenant.
- Moses, Aaron, Nadab, Abihu, and the seventy elders ascend the mount to God (Moses' 5th ascent (stage 1)).
- They have a vision of God and clear sapphire stone.
- God promises to give Moses two stone tablets with the commandments written upon them.
- Moses and Joshua go further up into the mount (Moses' 5th ascent (stage 2)).
- Cloud covers the mount for six days.
- God calls out of the cloud to Moses, while the people see God's glory 'like a devouring fire'.
- God describes the design of the Tabernacle and its appurtenances, gives instructions regarding the consecration of the priests, and inaugurates a Sabbath observance.
- He presents two stone tablets to Moses, with the commandments written upon them.



41

*Free Delivery (Deliverance) End-
Time Deliverance Ministry:
Weaknesses, Sicknesses, Diseases
(Of All Kinds)*

2016

02.37

Scene 9: *The Golden Calf* (Ex. 32.1–20)

- The people, perceiving Moses's delay on the mount, fashion from molten gold earrings an idol representing a calf.
- They make a peace offering to it, and hold a feast.
- God tells Moses about the people's idolatry and threatens to destroy them.
- Moses remonstrates with God and urges him to repent of his intent.
- Moses and Joshua return to the people (Moses' 5th descent).
- Joshua hears them shouting; they sound 'like a noise of war in the camp'.
- Moses and Joshua approach the camp, hear the people singing, witness them dancing, and also see the golden calf.
- In anger, Moses breaks the tablets and burns the calf.



Scene 10: *The Forty Days and Nights* (Ex. 32.21–34.29)

- Aaron tries to excuse the peoples' sin.
- The sons of Levi are told to slay the idolaters.
- Moses ascends the mount to speak with God (Moses' 6th ascent).
- He laments the people's sin, and beseeches God not to destroy them entirely.
- God determines to send an angel before the people to punish them.
- Moses returns God's judgement to the people (6th descent).
- The people repent.
- God issues a warning against the people.
- Moses pitches the Tabernacle outside the camp.

42

*Free Delivery (Deliverance) End-
Time Deliverance Ministry: Le Petit
Exorcisme (Release)*

2016

01.01

- A cloudy pillar descends to the door of Tabernacle, where God speaks to Moses (God's 2nd descent).
- Moses appeals for God's grace and a sign of his favour.
- In response, God promises to reveal his glory to Moses.
- God commissions Moses to hew two new stone tablets to replace those that he had broken.
- Moses ascends the mount to speak with God (Moses' 7th ascent).
- God descends to Moses (God's 3rd descent).
- He passes before Moses, and renews his covenant with the people.
- God warns the people not to compromise with their enemies, and commands them to destroy their idols and shrines while restating once more the prohibition on image making.
- He issues various regulations and observances.
- Moses writes the words of the covenant on the new tablets.
- His face shines as a result of a forty-day and night confrontation with God.
- He returns to the people with the new tablets (Moses' 7th descent).

1	2	3	4	5	6	7	8	9	10	11	12
2	1	3	4	5	6	7	8	9	10	11	12
2	1	4	3	5	6	7	8	9	10	11	12
2	1	4	3	6	5	7	8	9	10	11	12
2	1	4	3	6	5	8	7	9	10	11	12
2	1	4	3	6	5	8	7	10	9	11	12
2	1	4	3	6	5	8	7	10	9	12	11

43

The Conversion of St Paul:
Sample 1/Permutation 1
 2011
 04.12

Scene 11: *The Face of Moses Shines* (Ex. 34.29–34.45)

- The people see that the skin of Moses' face shines, and are afraid.
- Moses recounts God's commandments to them.
- Moses veils his face when speaking to the people, and removes the veil when talking with God.

Personnel: Timothy Cutts, John Harvey, and Ceridwen Lloyd-Morgan

Instrumentation: Adobe Audition CS6, Apple MacBook Pro OS X 10.8, Allen & Heath Xone:23C mixer, Apple MacBook Pro, Apple iMac OS X 10.11, Korg Kaoss Pad KP3 and Kaoss Pad Quad, metal matrix engravers, Moog MF-101 Low Pass Filter, Moog MF-102 Ring Modulator, Moog MF-103 12-Stage Phaser, Moog MF-104M Analog Delay, Moog MF-105 Midi Murf, Moog MF-108M Cluster Flux, Roland SP-404 SX Linear Wave Sampler unit, Sherman Filterbank 2 filter unit, Sherman/Rodec Restyler filter unit, and Stanton S-150 record turntable.

Source: The metal matrix engravings of the text were made at Aberystwyth Trophies and Merlin's Services, Aberystwyth, March 13, 2010, and April 20, 2015, respectively. The readings of Exodus 20.4, by Timothy Cutts and Ceridwen Lloyd-Morgan, were recorded at the National Screen and Sound Archive of Wales, The National Library of Wales, Aberystwyth, June 22, 2015. An audio manipulation of those recordings was undertaken during a 24-hour open-studio event held at the Drwm, The National Library of Wales, September 24–25, 2015.

1	2	3	4	5	6	7	8	9	10	11	12
2	1	3	4	5	6	7	8	9	10	12	11
2	3	1	4	5	6	7	8	9	12	10	11
2	3	4	1	5	6	7	8	12	9	10	11
2	3	4	5	1	6	7	12	8	9	10	11
2	3	4	5	6	1	12	7	8	9	10	11
2	3	4	5	6	12	1	7	8	9	10	11
2	3	4	5	12	6	7	1	8	9	10	11
2	3	4	12	5	6	7	8	1	9	10	11
2	3	12	4	5	6	7	8	9	1	10	11
2	12	3	4	5	6	7	8	9	10	1	11
12	2	3	4	5	6	7	8	9	10	11	1

44

The Conversion of St Paul:
Sample 4/Permutation 4
 2011
 04.12

The Aural Bible II: The Bible in Translation (Bonus Material)

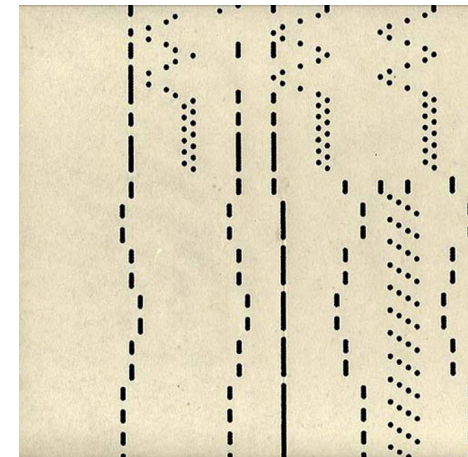
The Family Bible Floats Through the Living Room

The piece responds to an article in the *Eugene Register-Guard* newspaper about a haunting that took place at a farmer's house in Mena, Arkansas in 1961. The Shinn family were harassed for more than a year by the sound of 'howling and hissing', a disembodied voice that responded to questions, and poltergeist activity. The ghost (who could not be seen) disrupted their sleep, threw figurines against the head of the husband (who is shown with his grandson in the track-cover photograph), and violently moved furniture. But the most unusual manifestation of its antics, the Shinns reported, was that 'the family Bible floats through the living room' ³⁸.

Personnel: John Harvey.

Instrumentation: Adobe Audition 3.0, Apple MacBook Pro OS X 10.8, Boomerang III phrase sampler (two connected in parallel), Carl Martin 2-Wah pedal, Digitech Hardwire DL-8 delay/looper (two connected in series), Electro Harmonix Big Muff Pi fuzz pedal, Ernie Ball volume pedal, George Dennis Pan/Volume pedal, and Gibson Les Paul Custom guitar.

Context: Improvisation recorded live at an audiovisual installation entitled 'Here Everything is Still Floating', held at the School of Art Gallery, Aberystwyth University, Wales, UK, March 6, 2010.



45

*The Name Day of St Anne:
First Trimester*

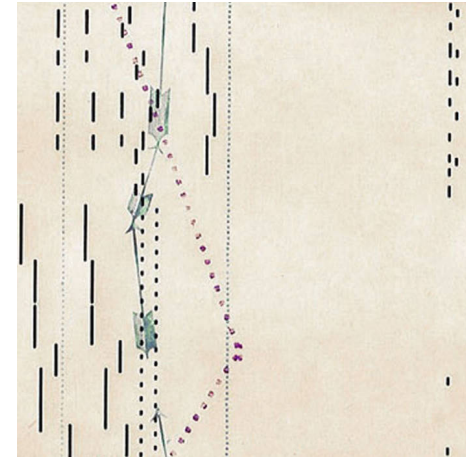
2011

03.18

Free Delivery (Deliverance) End-Time Deliverance Ministry

The composition reflects upon aspects of an American fundamentalist deliverance ministry. The ministry is predicated upon the unorthodox belief that Christians can be inhabited by demons. The evil spirits manifest themselves in the form of physical and mental illness, spiritual and emotional afflictions, addictions and phobias, delinquency, inappropriate dispositions and attitudes, the bad fruit of ancestral iniquities passed down from one generation to another, and the inhabitation of electronic equipment.

Deliverance is achieved chiefly through prayers, spoken aloud either in English or tongues (*glossolalia*) that entreat the demon to depart. The vindictive and recalcitrant entity is heard to resist eviction and, through the mouth of its host, to remonstrate angrily with the deliverer with screams and invectives before being cast out.



Audio Prayer (Bloodmidi)

The music is extracted from a midi keyboard rendering (taken from the End-Time Deliverance Ministry website) of the first two lines of the hymn 'O, the Blood of Jesus', which have been slowed down considerably. The melody is in reverse contrapunctual motion: that is to say, it is arranged as a counterpoint that involves a backwards version of the extract being superimposed upon the forward movement of the same. The same music serves as the background to *Come on Out (Sealed Emotion)*, on *The Bible in Translation* CD 39.

46

*The Name Day of St Anne:
Second Trimester*

2011

06.15

You'd Better Not Listen to Him (If You Know What's Good for You)

In this composition, the first line of 'O, the Blood of Jesus' (a hymn sung in the context of an exorcism that, it is supposed, evil spirits cannot bear to hear) provides the background music for the composition. The melodic line is in retrograde contrapunctual motion: that is to say, it is arranged as a counterpoint that involves a backwards version of the extract being superimposed upon the forward movement of the same. Two noncompliant demons, speaking through two young women, caution other entities against heeding the deliverer's commands and remonstrate about the music 40.

Lyrics

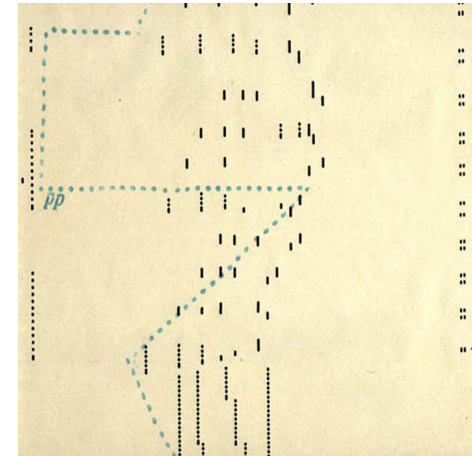
Deliverer: The demons hate to listen to this thing.

Demoniac 1: You'd better not listen to him, if you know what's good for you. Better not listen to him, if you know what's good for you. I don't have to listen to you. I don't have to listen to you! I'm not listening to you and that stupid song.

Demoniac 2: Shut that song off! I hate that song! Turn it off; I hate it! Ahhhhh ! Turn it off! Turn it off! Noooooo ! No! I don't believe it! Turn it off! Off!

Weaknesses, Sicknesses, Diseases (Of All Kinds)

The composition, once again, begins with the first line of 'O, the Blood of Jesus'. Thereafter, each syllable of the second line is sung and looped to create a sustained chord comprising all



47

*The Name Day of St Anne:
Third Trimester*

2011

09.14

of them sung simultaneously. The spine of the composition is a litany of various physical ailments and distempers related to diseases of the heart and circulatory system, spoken by a deliverer on a Christian radio broadcast. He is attempting to exorcise his audience of their malign influence. Interspersed with this recitation, another deliverer provides a 'chorus' pronouncing broad categories of disorder 40.

Lyrics

Deliverer 1: Heart attack, heart failure, heart care, cardiac shock, cardiac arrest. Come out, in the name of Jesus!

Deliverer 2: Diseases, infirmities, weaknesses, sicknesses.

D1: Thrombosis, cardiac thrombosis, coronary thrombosis. Come out, in the name of Jesus!

D2: Weaknesses, sicknesses, diseases of all kinds.

D1: Atherosclerosis, arteriosclerosis, hardening of the artery, armoured heart. Come out, in Jesus' name!

D2: Weakness, sickness, and so forth; weakness, sickness, and so forth.

D1: Fat or fatty heart, (...), Come out, in the name of Jesus!

D2: Weaknesses, sicknesses, diseases of all kinds.

D1: Fibroid heart, blast-shaped heart, frosted heart. Come out, in Jesus' name!

D2: I want all these debilitating diseases.

D1: [...], tiger, tiger lily heart. Come out, in the name of Jesus!

D2: Diseases, infirmities, weaknesses, sicknesses.

D1: (...), core vallecule, (...). Come out, in the name of Jesus!

D2: Weakness, sickness, and so forth.

D1: (...), (...). Come out, in the name of Jesus!

D2: Diseases, infirmities, weaknesses, sicknesses.



48

John Harvey

Lecture: *Evan Roberts: A Waxwork Revival*

Drwm

The National Library of Wales

2011

D1: Hypertension, high blood pressure, systolic hypertension, diastolic hypertension. Come out, in the name of Jesus!

D2: I want all these debilitating diseases.

D1: Stroke, paralytic stroke, arterial aneurysm. Come out, now, in the name of Jesus!

Le Petite Exorcisme (Release)

The sample is derived from the close of a long and evidently exhausting service of Christian deliverance involving children and adults. In the vaguely post-coital tristesse following a demonic exorcism, two young girls offer a prayer of thanksgiving, one in English and the other in what may be tongues. Their quiet adoration is set against the ubiquitous presence of background 'worship music' which accompanied the exorcisms, here abstracted to a plaintive and repetitive motif 42.

Lyrics

Deliverer 1: Dear Lord!

Deliverer 2: [glossolalic utterance]

Personnel: Anonymous deliverers, demoniacs, 'demons', midi keyboard player, radio announcer, and John Harvey.

Instrumentation: Adobe Audition CS6 and Apple MacBook Pro OS X 10.8.

Source: Samples derived from recordings on the open-access online archive of the End-Time Deliverance Ministry, accessed February 2012.



49

John Harvey

Here Everything is Still Floating

School of Art Gallery
Aberystwyth University, Wales

2010

The Conversion of St Paul

The composition is based upon a recording of bell ringing at St Paul's Cathedral, London, made while standing at the north side of building and facing west. The sound, produced by a ringing method called the Cambridge Surprise Maximus, is heard to reflect off the façade of Chapter House, opposite, and thereby produce a natural reverberation, delay, and doubling of the audio image. Four 3-second samples were extracted from the recording, of which two are used as the basis for composition here. Thus, an individual sample preserves only a portion of the sequence of tuned bells.

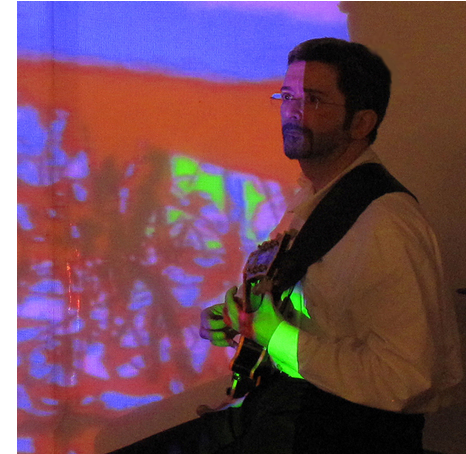
The samples are divided into twelve consecutive sections (corresponding to the number of bells used to perform the ring), each 250ms long. These sections are reordered, digitally, following arithmetical systems of permutation derived from the principles of method ringing. In method ringing (which is a form of change ringing) each bell is given a number (1–12 in the case of the bells at the Cathedral). The sequence is permuted by swapping the position of two bells:

Sample 1/Permutation 1

Permutation: a pair of alternate numbers change in each sequence 43.

Sample 4/Permutation 4

Permutation: a pair of numbers furthest from each other progress to each other's position throughout the succession of sequences 44.



50

John Harvey

*Concert: To Do Something in
Cooperation with Another*

School of Art Gallery
Aberystwyth University, Wales

2010

Personnel: St Paul's Cathedral Guild of Ringers and John Harvey.

Instrumentation: Adobe Audition 3.0, Apple MacBook Pro OS X 10.8, bells of St Paul's Cathedral, Sony ECM-DS70P microphone, and Sony MZ-RH10 Hi-MD Walkman Digital Music Player/Recorder.

Source: Sample recorded at St Paul's Cathedral, London, UK, February 20, 2005.

The Name Day of St Anne

This suite is based upon a short extract taken from Johanne Strauss II's (1825–99) *Annen Polka*, Op. 117 (1852), written in honour of the name day of St Anne (who, according to apocryphal tradition, was the grandmother of Jesus) on July 26, 1852. The extract comprises one and a half measures of the polka made up of three consecutive and descending groups of triplets, played by a barrel organ on the streets of Dresden in 2005. In the background of the recording a voice says 'Der name' ['The name']. Together, the music and accidental lyric inform the suite's compositional procedure.

In the alpha-numerical system where A = 1 and Z = 26, the phrase 'Der name' represents the sum of 60. This integer stands for the compositions' fundamental measure of time: sixty seconds (or one minute). The notational structure of the extract – three sets of three units or nine notes – informs the organisation, multiplication, division, and progression of the trimesters' musical content. These sets are iterated (or looped) 27 times (3×9) to form a sound sample one-minute long. Each trimester takes the form of a canon comprising three identical sound samples (or



51

John Harvey

The Second Commandment

Department of Fine Art
University of Calgary, Canada

2009

voices). The initial sound sample (or leader) is followed by the second voice after the third loop, and by the third voice after the sixth loop. The fundamental measure of time (one minute) is extended by slowing the sample by a ratio of 100:500% in each case.

The length of each voice in the First Trimester is three minutes and 27 loops (3×9), in the Second Trimester, six minutes and 54 loops (6×9), and in the Third Trimester, nine minutes and 81 loops (9×9). These periods and intervals correlate with the three three-monthly phases of pregnancy. (Anne is the patron saint of pregnant women and of women in labour.) The pitch of each voice (like that of the three groups of triplets) falls in concert with the tempo's deceleration. The combined effect evokes the notional sound of a barrel organ steadily winding down. Towards the end of each piece, the long, deep, and resonant lull of the notes and the voice's menacing growl recall the throbbing drone of heavy bombers heard over Dresden in February 1945, sixty years before the recording was made 45, 46, 47:

Trimester 1

Trimester 2

Trimester 3

Personnel: Unidentified barrel organist and voice, and John Harvey.

Instrumentation: Adobe Audition 3.0, Apple MacBook Pro OS X 10.8, barrel organ, and Sony MZ-RH10 Hi-MD Walkman Digital Music Player/Recorder.

Source: Sample recorded in Theaterstraat, Dresden, Germany, August 6, 2005.



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John Harvey

LiveArt: Dialogues

School of Art
Aberystwyth University, Wales

2011

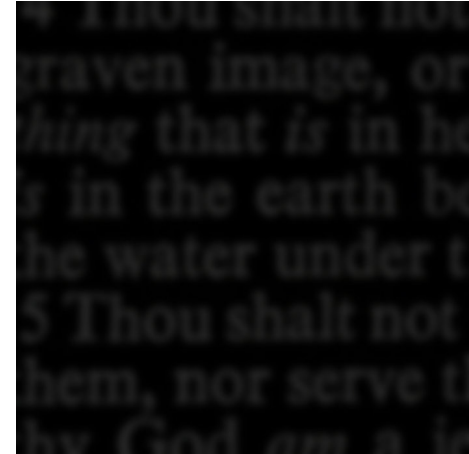
The Second Commandment

The piece features a recording of the maverick Calvinist minister Arthur W. Pink (1886–1952) reading the second commandment (Ex. 20.4). The first section comprises Pink's voice and a looped and overlaid guitar part. In the second section, Pink's delivery is split into two channels, set out-of-phase, and reduced to four statements: 'image', 'graven', 'Thou shalt not make unto thee', and 'any'. The syntax is further dislocated by a process of audio fracture and collaging: an allusion to the first pair of the tables of the law which Moses broke into pieces when he beheld the iniquity of the gold calf (Ex. 32.19). At the end of the composition there is an evocation of a numinous stasis and coherence – anticipating the renewal of the commandments on the second set of tables (Ex. 34.27–28) ¹³.

The biblical text is made audible not only by Pink's voice but also by the application of a systemic process devised by the American composer John Cage (1912–92). It operates by assigning every letter of the alphabet to a note in the C Major scale, so as to permit any text to be converted into musical notation. On this occasion, the palette of notes, here played on guitar, is further delimited by the work's title: 'graven image'. The range of letters that make up those words cover 6 of the 7 distinct tones in the C Major scale in Cage's alpha-notational system. The only tone that is not covered by the words is 'C' itself. But as 'C' is the scale's tonic, it is present among the other notes as a conditioning principle (since all the other notes are naturals rather than a sharps or flats).

Lyrics

The second commandment: 'Thou shalt not make unto thee any graven image, or any likeness of anything that is in heaven above, or that is in the earth beneath, or that is the



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The Second Commandment

Ex. 20.4

2009

04.29

water under the earth: Thou shalt not bow down thyself to them, nor serve them: for I the Lord thy God am a jealous God, visiting the iniquity of the fathers upon the children unto the third and fourth generation of them that hate me; And shewing mercy unto thousands of them that love me, and keep my commandments.' Exodus twenty, four through six. 'Graven image'. 'Thou shalt not make unto thee'. 'Thou shalt not'. 'Any'.

Personnel: A.W. Pink and John Harvey.

Instrumentation: Adobe Audition 3.0, ART HeadAmp 4, Boss FV-500H volume pedal, Digitech HardWire Delay/Looper pedal (x2 in series), Line6 Pocket Pod 1.0, Seymour Duncan Pickup Booster SFX-01, Toshiba Portege R400 laptop, and Traveler EG-1 guitar.

Context: Recorded live at a lecture entitled 'An Anti-Icon: A Protestant Art Now' delivered at the Department of Fine Art, University of Calgary, Canada, September 23, 2009 ⁵¹.

Source: Sample derived from recordings on an open-access online archive of sermon by A. W. Pink and other ministers, accessed June 2009.



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John Harvey
Graven Image
Liverpool Cathedral
2010

CELLENT IS THY NAME IN ALL THE EXCELLENT IS THY NAME IN ALL THE
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